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HORROR MAGAZINE!

A WARREN MAGAZINE

FAMOUS MONSTERS

#183

MAY 1983 \$2.00
WPS 57128

DINOSAURS ARE ON
THE RAMPAGE IN
THE LOST
WORLD!
56 pages
26

A COMIC BOOK
HERO LIVES...

SWAMP THING!

THE EXCITEMENT
BEGINS ON
PAGE 14



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THE EMPIRE STRIKES BACK

INCREDIBLE MODELS & SETS FROM THE MOST EXCITING MOVIE EVER!

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NEW!



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NEW!



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To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

SPEAKING OF
MONSTERS

SALEMS' LOT



WAS HELLISH HOT

AND SO is This Issue! Hot as the Hinges of Hades! There are those **ATOMIC ATROCITIES** to contend with. And those **THINGS WITH WINGS** to give you Frightmares. And, because You Axed For It, we run thru a Whole Year's Worth (actually, a Fear's Worth) of Imagi-Movies to refresh your memories about the sci-fi films & horror motion pictures of a recent 12 months. Coming up This Year & Next are a Host of Horriplating & Exhilarating Futuristic & Fiendish Productions which you will learn about as you peer thru **THE FUTURESCOPE**. And if you can cope with all of the foregoing, you'll find even more to fear, to laff at (nervously) and shudder at as you peek (at your own peril) thru the paralyzing pages of this, our 183d Issue. They don't get any badder or balder than Reggie Nalder (above) and even HE screamed like the **DEVIL** at the contents of This Issue so we're sure **YOU** will too.

*Gregg
Acshoff*



THIS ISSUE DEDICATED TO



JOHN R. GRAY III

John could not join the close to 400 friends who celebrated your Editor's 65th birthday with him, since John couldn't attend, instead he sent a magnificent present for me: a large framed personally painted portrait of me charmingly surrounded by the alien children from **CLOSE ENCOUNTERS**. Close Encounters of the 46th Kind! Thank you kindly, John!—4E

A DISCIPLE OF DRACULA

As a long time fan of horror movies and a reader of **FAMOUS MONSTERS** since issue 157, I wanted to write and say how much I appreciate your magazine. I have never had the pleasure of seeing one of my letters in print in your magazine but just in case this letter does make it, I have a favor to ask of your readers...is there anyone out there who loves **DRACULA** and would like to correspond with another lover of vampires? My favorite **Dracula** portrayals are Lugosi, Lee & Langella. I am also a fan of **Dark Shadows**. Eagerly awaiting to hear from all you graveyard ghouls! I promise to answer all letters!

YNI ELAINE MANNING
COMMUNAIRPAC Code 90
NAS, North Island
San Diego, CA 92135

LYNDA'S LETTER

This is the first letter I've written the gang! Hello! I just want to make sure that everyone knows John Hart's birthday is June 22! You just might forget to include in "Birthday Wishes" He's my favorite actor since **ALIEN**, **THE ELEPHANT MAN**, **I, CLAUDE**, and **MIDNIGHT EXPRESS**. He deserves quite a lot of praise with what he put up with in **ALIEN**. It took 9 hours every morning (starting at 5 in the morning) to get the makeup on for **THE ELEPHANT MAN**. I do know, like most people who saw **THE ELEPHANT MAN**, that he well deserves Best Actor. The British public realized his greatness and gave him an Academy Award. At least they know who's good & who's not!

I hope Harrison gets Best Actor for **RAIDERS**. He is Indiana Jones! I don't think anybody could play Indy like he does!

I also picked up Ray Harryhausen's latest film fantasy scrapbook, excellent foto. He is the greatest! I did see **CLASH OF THE TITANS** 4 or 5 times. Medusa was the best part. Her animation was so real I could have sworn she was an actress in an outfit. Harryhausen deserves a clap! **CLASH** deserved more than it got, too bad it came out during the other summer smashes.

LYNDA BECKETT
Tucson, AZ

WANTED! More Readers Like



"The Scarewell of London", DAVID NAUGHTON, autographed this foto for readers of FM. The ink (?) in the pen was reddish brown: blood or...Or...Pepper?

IKERRE'S HAMMELL

Thank you from the bottom of my heart for your handling of **THE MAD GHOUL** in such a fashion in issue #180. You have made this George Zucco fan very happy. And, somewhere, I know that George himself is contented with the knowledge that his work is appreciated by an entirely new generation of fans who have never forgotten some 22 years after his demise.

SPIS JOE HAMMELL
Izmir, TURKEY

WANTED! More Readers Like



MICHELLE JEAN

OLD VS. NEW

I am an avid reader of **FM** and I think your magazine is tops. There is just one problem. Your magazine deals mainly with today's horror films, which are not so good. They depend on gore, violence & a big buildup to be scary. The old films with Bela Lugosi, Boris Karloff & others from the 30s & 40s are better. I am all for you setting aside about 10-15 pages each issue for these old greats like the way you used to in your back issues, which I often order. What do you think?

MATT MESSINA
Newark, N.J.

More important, what do you **READERS** prefer?

WANTED! More Readers Like



TOBRA MASCHE

50 YEARS LATER —IT'S ALIVE!

I am writing of 2 recent discoveries which I feel may interest **FM** readers. The first is a book by Gregory Mank titled **IT'S ALIVE**. It's an in-depth, affectionate study of the Universal Frankenstein series which covers all 8 films in great detail. The book has many wonderful fotos of series notables like Karloff, Lugosi, Chaney, Atwill, Frye & Strange, as well as interesting anecdotes & observations by Curt Siodmak, Lillian Lugosi, Ilona Massey, Charles Barton & Elva Lancaster, to name a few. The book is a fine tribute to a great film series and I recommend it to all horror fans, especially those who like movies from the 30s & 40s.

Also, public television station WNET (Newark, N.J.) is showing many of the old Universal Chiller as part of their Cinema 13 horror festival. It is certainly a pleasure to see such old favorites as Lugosi's **DRACULA** and **THE WEREWOLF OF LONDON** (not a commercial-free (the way they were meant to be seen) I'm glad to see these films are finally getting the attention they deserve on public television, and we can only hope the series is a success so that we might, in the future, see more obscure fantasy films like **THE CAT CREEPS**, **MURDER BY THE CLOCK**, **IT'S GREAT TO BE ALIVE**, **NIGHT OF TERROR**, **THE GHOUL**, **MURDERERS IN THE ZOO**, **THE MONKEY'S PAW**, **LIFE RETURNS**, **NIGHT LIFE OF THE GODS** and, of course, **FREAKS**. What a way to celebrate the 50th anniversary of the talking horror film which began with Renfield's rickety coach ride thru the mountains of Universal's Transylvanian!

PATRICK LONG
Kingston, N.Y.

OUR COVER:
"THE LOST WORLD" IS
BLIND AS A BATTERY
SAURUS, BUT A 1931
GILBERT MULLER IN THE
TOP RIGHT HAND COR-
NER, AND SCARLETT IN
THE LEFT OF THE COVER
IS A REVEALED NERVE
KNOWING AS "THE
SWAMP THING," THE LIT-
TLE MONSTER FLUTTER
ON THE FRONT DRUM.



FAMOUS MONSTERS

Incorporating MONSTER WORLD

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MAY 1982

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FAMOUS MONSTERS OF FILMLAND Number 183
Published monthly except February & December by War-
ren Publishing Co. 145 E. 32nd Street, New York, N.Y. 10016
Second Class mail privileges authorized at New York,
N.Y. and additional mailing offices.

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Patent Office. Marks Registered. Warner Deposits.

Subscriptions in the U.S. 12 issues (includes annual Sum-
mer issue and special Christmas issue), \$17.00; Canada
and Elsewhere, \$21.00. Editorial contributions are in-
vited provided that return postage and airfreight are en-
closed. However, no responsibility can be accepted for
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Publishing Co. 145 E. 32nd Street, New York, N.Y.
10016. U.S. ONLY.

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with our handily searchable clue!

50 RARE TREATS Scared out of
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right as we cover the Ackerman's
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60 THE GRAVEYARD From
the many depths, the old has an
haunted house treat for your
edification, amusement and plain fun!

THE FUTURESCOPE

cyclops eyes tomorrow



CONAN the Barbarian, broadsword in hand, stands ready to face unknown terrors in a Land of Time Past.

JUST IMAGINE. Just imagine being able to go to the show and see SUPERMAN one month, SUPERMAN II the next and SUPERMAN III the month following!

Just imagine, back when it began, seeing first STAR WARS followed 4 weeks later by THE EMPIRE STRIKES BACK and the month after that REVENGE OF THE JEDI!

This could be a new trend if things work out as planned with Isaac Asimov's FOUNDATION trilogy for that is exactly what is proposed: to film all 3 episodes simultaneously and release them one month after the other!

Lon Chaney Sr.
Charles Laughton.
Anthony Quinn.
Anthony Hopkins.
What do they have in common?
Quasimodo's humped back.

Yes, Quasimodo is coming back via CBS/TV in a 4-hour television of *The Hunchback of Notre Dame*, this time starring Anthony Hopkins.

And while Isaac (FOUNDATION) Asimov is still in your mind, let us remind you that New World is interested in filming his classic "Nightfall," which was voted to be, by the Science Fiction Writers of America, the most popular short work of science fiction ever published!

angels & devils

UNDER THE CITY OF ANGELS has been optioned by Pantheon Pictures.

DOCTOR DRACULA has been produced by Sam Sherman, who promises stills & story for FM in the near future.



THE CREATURE FROM THE BLACK LAGOON as his head appears today in the Ackermuseum in Horrorwood. We hear the creature will appear somewhat different in the remake.



We've learned a lot about Hell ever since DANTE'S INFERNO in the days of silent screams (the 20s). Now comes...THE OTHER HELL.

JOURNEY INTO DEATH is to star Chris Robinson (who debuted in FM in one of our earliest issues) with Margot (SUPERMAN) Kidder being sought as his costar.

SWAMP THING, due for release in March, will be followed by Wes Craven's next adventure into horror, NIGHTMARE ON ELM STREET.

The novel "Mrs. Frisby & the Rats of Nimb" has become THE SECRET OF NIMH, due on the screen in July.

THE BERMUDA TRIANGLE MONSTERS is said to be based on a work by Jules Verne.

So excited are the producers of MEGAFORCE, the multimillion \$ ultramodern weapons war film, that they are already busy planning a sequel. Persis Khambatta has a death scene in MEGAFORCE that drew applause from the crew when she "died" on the set.

Watch the marquees for WATCH THE SKIES, Steven Spielberg's UFO-sans-Truffaut film which follows his POLTERGEIST

remakes & sequels

You may see AIP on the screen again—not a reincarnation of American International Pictures but Arkoff International Pictures—and a couple

of old AIP pix remade: ATTACK OF THE SAUCER-MEN & IT CONQUERED THE WORLD. THE CREATURE FROM THE BLACK LAGOON is coming back and of course we're all holding our breath for the breathless excitement of THE THING. PSYCHO II, THE HOWLING II & SPACE ODYSSEY II may come true in '82 or '83 and AIRPORT 2002. LOVE AT SECOND BITE & JAWS 3—now there'd be a double bill 4U! VILLAGE OF THE DAMNED, DAY OF THE TRIFFIDS & THE 10th VICTIM have all been named as remake possibilities. The original DAY THE EARTH STOOD STILL was based on the classic Astounding story "Farewell to the Master" by the late Harry Bates. Yes, I, Forry Ackerman, have the sad duty to inform you that May last year, Harry Bates, 81, expired. The delayed information just reached me as I was composing this article. Alas, he did not live to see the sequel, which has been scripted by Ray Bradbury and which, hopefully, will become as fine a film as the original.

eye on the future

As you peer amid this pyramid of titles may you find many that sound exciting to you.



Three independent sources have informed FM that Spock Dies! in **STAR TREK II**. Dice, we are told, "in a way that will wring tears from the hardest heart and bring audiences back into the theater again & again." (Also, we hear, there'll be a loophole. Remember Khia-tu, for instance, was brought back to life after his death. The Age of Miracles is not past—especially in sci-fi movies.) At right, looks like this guy's about to hook somebody into taking a **SAVAGE HOLIDAY**.



Above, Mrs. Brisby narrowly escapes from centurion rat Brutus. While Dragon, the farmer's cat, threatens the creatures of the field from the Second Age of Animation, **THE SECRET OF NIMH**.



DUNE
TRON
STAB
LITAN
KRULL
QUEST
CONAN
GOLEM
VIRUS
AVATAR
BATMAN
STARMAN
THE IMP
ATLANTIS
SLAYRIDE
TIMESLIP
THE NEXT
PARASITE
DELUSION
DEEP FRY
BARBARIAN
THE STAND
AFTERMATH
HUMUNGOUS
MAUSOLEUM
VAMPIRELLA
BRAINSTORM
DEATH DORM
HYSTERICAL
WAVELENGTH
VIDEODROME
BASKET CASE
TERROR EYES
BEYOND EVIL
GHOSTKEEPER
FIRESTARTER
STAR BRIGHT
BLADERUNNER
PSYCHIC MAYA
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THE SURVIVOR
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THE DEADLY SPAWN
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THE WORLD OF YOR
MISSION AQUARIUS
BIRTH OF THE WITCH
ENDANGERED SPECIES
REVENGE OF THE JEDI
HAPPY CITY OF SPACE
VISITORS FROM ARKANA
1313 MERRYWOOD AVENUE



Is it FRANKENSTEIN'S CREATION? THE AVATAR? THE PARASITE? THE BILLION DOLLAR BEAST? Frankly, we don't know—we'll have to go to every new Horror Show, like you, till we find out what this unidentified still is from!

FRANKENSTEIN'S ISLAND
FRANKENSTEIN'S CREATION
THE MYSTERIOUS INVADERS
DR. JEKYLL & MISS OSBORNE
INVADERS OF THE LOST GOLD
THE PHILADELPHIA EXPERIMENT
GOOD WITCH OF LAUREL CANYON
ULTRAMAN—THE HERO FROM SPACE
3-DIMENSIONAL TALES OF TERROR
THE RETURN OF CAPT. INVINCIBLE
SOMETHING WICKED THIS WAY COMES
THE INVASION OF THE SPAGHETTI
MONSTERS
THE PLANET OF THE CHEAP SPECIAL
EFFECTS

PREVIEW

NIGHT OF HORROR

A blazing fire.

A young girl sits before the flames, her husband & sister standing by the side of their mobile camper, discussing her strange behavior.

The girl by the fire hears sounds.

Voices.

Far off, weird, ethereal cries for help.

She rises and walks to the edge of the shadowy woods, at the limits of the fire's orange glow.

And there she communicates with beings who died over 100 years ago!

This is but one eerie scene from Little Warsaw Productions of Maryland, brainchild of producer/director Tony Malanowski.

The Story

Steve (Steve Sandkuhler), a member of a successful California-based rock group, is sitting at a bar in a friend's house in San Francisco. His mind is almost unhinged! He drinks heavily and even considers delving into the real-life horror world of ... DRUGS!!! Into this depressing milieu comes a friend, Chris, who attempts to steer Steve back to sanity. A hard task, this! And it is to Chris that Steve eventually unfolds the whole, grisly story.

Colleen (Gae Schmitt) & her husband Jeff (Jeff Canfield) are mourning the death of Jeff's father, a distant, irresponsible man who was also Steve's father, making him & Jeff half-brothers. Steve drives in from California with Colleen's sister Susan (Rebecca Bach) and they all board his mobile camper to check out some property willed to them by the father deep in the Virginia mountain country.

Naturally, what starts out as a vacation ends up a NIGHT OF HORROR for the entire group! Their camper breaks down on a lonely country road and then...THINGS begin to happen!

Seance Friction

Colleen feels vibrations and sees visions of a large-scale Civil War battle! Brother against

brother! Unbelievable carnage! Canon & rifle volleys felling too-young men!

Meanwhile, in the woods, Steve sees the first ghost, a mournful wraith whose psychic cryings are wasted on the frightened man.

And in the glow of the fire, Colleen talks to the spirits, a group of Confederate soldiers left over from a massacre following the larger battle. And she convinces her companions to help her learn their secrets via a seance.

The seance reveals the extent of the battle and a secret involving Colleen in a past life and how she can help the spirits find their deserved rest... if she dares!

* * *

NIGHT OF HORROR is but one of several independent features coming out of Maryland. THE ALIEN FACTOR (FM #143) was the first,



THE HORROR STAR Himself, Ferdie Mayne, as he appears while alive in the film of the same name...and later on, while undead!

followed by FIEND (FM #172) and the latest, a reteaming of ALIEN FACTOR alumni for NIGHT BEAST!

"I knew after we did ALIEN FACTOR that low-budget films were possible & profitable," director Tony told FM. "So I worked as an X-ray technician for a year and saved all my money so I could put it into my own film."

Tony found a partner in "Big" John Simmons and together they planned how best to do the picture.

"We wanted to get away from SF, more into horror. And I had friends in a Civil War re-enactment group. They had their own uniforms & equipment so we arranged to film one of their 'get together' for our battle scene! We had the entire 21st of the Army of Northern Virginia! All told, over 400 Yankees & Rebels with cannons & horses! It was fantastic!"

Tony had seen some effects shots Don Dohler had done using Baltimore's ace special effects man Dave Donoho. For the shots of the ghosts, Tony hired Dave, who created beautiful mist out of chemically treated newspaper. To that, they added colorful, atmospheric lighting and placed the "soldiers" in the shot for a superlative sequence!

Wizard Donoho's talents will be playing an even bigger part in Little Warsaw's next feature, THE CURSE OF THE BLOODY DEAD.

"BLOODY DEAD is the kind of film I've wanted to do for a long time," Tony relates. "It's the kind of film I always read about in FM when I was growing up; lots of zombies & action! And with the people we have & all this talent, I'm sure it is a film that will impress the fans!"

fahrenheit 452?

"Shades of FAHRENHEIT 451," our Danish correspondent Nicolas Barbano tells us, "a futuristic film has been made here called—

DENMARK IS CLOSED!

"Can you imagine a deserted USA? America a ghost country, used only for storing nuclear waste and as a training ground for an international army? Its name changed to South Canada, its books & films banned & burned?" Well (Nicolas goes on to inform FM), that's what happens in this satire about his country, "a kingdom so small that it's just a spot on the globe...a kingdom where the Treasury is as empty as Dracula's coffin after midnight...a kingdom where the king is dead and there isn't even a president...a kingdom where everything is such a mess that a letter may take a week to travel from coast to coast despite the dinky distance."

In 1977 a radioplay was aired called *Denmark Is Closed!* and, as similarly happened with 1984's *The Quatermass Experiment*, after being hits on the air all 3 were made into films. (In the case of "Denmark," there was an intermediary stage where it became a stageplay.)

The Plot

Danish author Orfeus Jensen has been living in isolation for some time in a Swedish forest, writing a book. When he tries to return to his native country he discovers Denmark's economy has grown so bad it's been decided to abandon the country. The Danes have been dispersed to the 4 corners of the world, given new names & identities, even a new language, all in an effort (a la 1984) to eradicate Denmark from the memory of humanity.

In an effort to find his sweetheart, Eurydike, Orfeus eventually arrives in Paris, where he contacts the secret underground Danish movement and is recruited to propagandize the plight of Denmark in daring, dangerous ways.

Eureka! It's Eurydike!

One day Orfeus recognizes his girlfriend's voice on a radio broadcast emanating from some-



In July you'll learn THE SECRET OF NIMH.

where in Rome. He locates his lost lover but in the meantime she has lost interest in him. He is arrested by the Italian police who think he is crazy when he claims to be a Dane because, as everyone knows, Danes do not exist anymore—DENMARK IS CLOSED!

final flashes

As we complete this feature, last minute information has just come in:

SLUMBER PARTY, it is said, will be "a horror film like the 40s, with the emphasis on fright rather than gore."

OUT OF BODY sounds psychic but will be sci-fi.

THE HUNGER, modern vampire novel by Whitley Streiber, will star David Bowie, "The Man Who Fell to Earth."

"To Your Scattered Bodies Go," the Hugo-winning first in the fabulous Riverworld series by

Philip Jose Farmer, has been optioned by ABC/TV for development as a miniseries. Farmer also has movie contracts for his "Lord Tyger" & "Image of the Beast." As your editor is a character in the latter sci-fi horror novel, speculation is rife as to whether he would play himself in the picture—or they'd get Vincent Price?

"Inconstant Moon," Larry Niven's award-winning sf story about the world one morning away from destruction by the coruscating heat of a sun gone nova, has been published in the USA, England, Australia, Germany, Italy, Japan & Spain—and now preproduction development has begun on adapting it as a made-for-tv movie.

Following the success of her *Lathe of Heaven* on TV, Ursula K. Le Guin has sold PBS her "Vaster Than Empires and More Slow." Algis Budrys has sold same network his novel "Rogue Moon" for a television.

The view thru the Futurescope looks—exciting.

END

MOONRAKER TRADING CARDS AND STICKERS



From the 357 outer space epic! Backs of cards form two Square puzzles! Assortment comes in the original wrapper!
Set of 66 Trading Cards
Assortment of 40 Cards



Set of 66 Trading Cards
Assortment of 40 Cards



Stickers featuring Bond, Holly, Jaws, the Moonraker, action scenes and more!
22 Stickers \$9.95

SUPERMAN The MOVIE TRADING CARDS AND STICKERS



Backs of cards feature movie facts and Square puzzles of the Man of Steel! Assortment comes in the original wrapper!
Set of 77 Trading Cards
Assortment of 40 Cards



Set of 77 Trading Cards
Assortment of 40 Cards



Brilliant full-color stickers from the sensational film Superman. Lots of fun!
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Set of 66 Trading Cards



Set of 66 Trading Cards



Colorful stickers depicting exciting UFO scenes from the science fiction thriller!
11 Stickers \$9.95

SUPERMAN TWO TRADING CARDS AND STICKERS



Second thrilling sequel! Backs of cards have movie facts and large action scenes! Assortment comes in the original wrapper!
Set of 77 Trading Cards
Assortment of 40 Cards



Set of 77 Trading Cards
Assortment of 40 Cards



Follow-up series of exciting artwork! Phantom Zone criminal, action scenes!
12 Stickers \$9.95

ALIEN TRADING CARDS AND STICKERS



Backs of cards feature two different Square puzzles, plus summary of movie! Assortment comes in the original wrapper!
Set of 66 Trading Cards
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Set of 66 Trading Cards



Colorful stickers featuring the leading characters, the outer space scenes, more!
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Backs of cards feature character profiles and two different Square puzzles! Assortment comes in the original wrapper!
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Set of 127 Trading Cards



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Set of 66 Trading Cards



Shining color stickers of TV's green-skinned goliath and alien ally Dr. Banner!
22 Stickers \$9.95

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Backs of cards feature alien summaries, plus Square puzzles of Star Trek crew! Assortment comes in the original wrapper!
Set of 66 Trading Cards
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Set of 66 Trading Cards



Exciting stickers featuring Khan, Spock, McCoy, Sulu, and all of your other favorites!
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BIRTHDAY WITCHES

THE GREATEST of Them All, of course, LON CHANEY SR., can only be reached c/o Prince Sirkh, but you might want to query the Donning Co., about publication date of the book done for them by RJA called LON OF A THOUSAND FACES. In the meantime Kate L. Days will be glad to forward cards for you to CAROLYN JONES & SIR ALEC GUINNESS. The address to send them care of is: 2455 Glandower Ave., Hollywood, CA 90027. The address of the publishers of the book about Lon is: 5656 Virginia Beach Blvd., Norfolk, VA 23502. PS: Letters to Obi-Wan Kenobi, since they must be forwarded to England, must bear 40¢ postage if they weigh 1/4 oz. & 40¢ for each additional 1/4 oz.



LON CHANEY SR.
Apr. 1 (4)
Tower of Lies



SIMONE SIMON
Apr. 23
Curse of Cat People



TOSHIRO MIFUNE
Apr. 1 (Some on Land)
Lost World of Sinbad



SIR ALEC GUINNESS
Apr. 30
"Obi-wan Kenobi"



CAROLYN JONES
Apr. 26
"Witches"



BRUCE CABOT
Apr. 20 (d.)
KING KONG



TONY PERKINS
Apr. 14
Psycho



LES TREMAYNE
Apr. 10
War of Witches



HOWARD KEEL
Apr. 13
Day of Wrath



ANTHONY QUINN
Apr. 21
Hunchback N. Dome

In full color: dragon logo, sorcerer's apprentice Galen (with glitter!) and monstrous Vermithrax Pejorative!

IRON-ONS!

Three colorful scenes: large logo, Indiana Jones on horseback, & small logo plus Indiana holding bullwhip!



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SWAMP THING

grime doesn't pay

by Tim Moriarty

Comic books! Two super-powerful costumed heroes are locked in mortal combat! Buildings are used as bludgeons and meteorites as missiles, as the fates of worlds—even an entire Universe—hang in the balance!

Comic books, right?

Not always.

With the release of Avco Embassy's **SWAMP THING**, moviegoers will see an intimate, down (way down!)-to-earth fantasy, a reflection of themselves in the adventures of a scientist who is accidentally turned into a lumbering, muck-encrusted monster.

SWAMP THING combines rapid-fire comic storytelling—all the battles, explosions, chases, and impalings you could ask for—with the dramatization of problems we all face every day—loneliness, greed, envy, and the trials of friendship. It is a highly provocative and entertaining concoction.

SWAMP THING was created in 1976 for DC comics by Len Wein, Berni Wrightson, and Joe Orlando. "The short story was one I came up with on the train in one day," Len Wein recalls. "I was at a party with Berni Wrightson, and Berni had just broken up with his girlfriend. He was all depressed, and I said, 'Oh, I've got a story that might really appeal to you.'" Wein had no name for his story at the time, and he kept referring to it as "that swamp-thing I'm writing." The name stuck. "Berni said he'd love to do it, and it became very successful."

Successful indeed. The comic became an instant best-seller, won various awards in the field, and achieved cult status among those in the

know. "People would say it really affected them, made them cry and so forth," says Len Wein.

Berni Wrightson, certainly one of the best illustrators in the field, drew the first thirteen issues. But then an attempt was made to enlarge the scope of the comic, bringing in guest superheroes, changing the format and logo. New writers and artists were brought in. According to Len Wein, the spirit of the first strips was lost, the personal nature of the stories was compromised. Eventually, as sales began to decline, the series was ended, but those first issues are still considered classics.

marsh or die

As conceived by writer-director Wes Craven, the film of **SWAMP THING** is a distillation of several of the first issues, plus the work of his own imagination.

Doctor Alec Holland (Ray Wise) and his sister Linda (Nannette Brown) have built a laboratory in an abandoned church in a remote swampland. Holland, a brilliant research scientist and humanist, has developed a bio-restorative formula that will stimulate plant growth. With it, Holland hopes to grow vegetables in the deserts of the world, ending starvation forever. So important is his discovery that the U.S. government has dispatched two agents, Ritter (Don Knight) and Alice Cable (Adrienne Barbeau), to guard the secret.

However, the fiendish Arcane (Louis Jourdan), who dreams of ruling the world, sees Holland's formula as a tool by which he can tyrannize and extort his way to global domination. Arcane plots to steal the formula. He sends his henchmen, Fer-





The grim realization that mere bullets will not stop the Swamp Thing seems to take the heart out of this heartless mercenary!



Swamp Thing chained to a wooden cross in Arcane's dungeon.



Arcane's henchman has been forced to drink some of Holland's formula with some highly ab-gnome-al results!

ret (David Hess) and Bruno (Nicholas Worth), to attack Holland's lab.

A fierce battle ensues, during which Holland's sister, in trying to flee with the precious notes, is killed. Holland, grief-stricken, attacks Arcane. During the struggle, a vial containing a sample of his formula is shattered, spills over Holland, and then bursts into flames. Burning, screaming in agony, Holland rushes to the swamp and plunges in. He sinks, is lost to sight, and does not re-emerge. Arcane thinks Holland is dead, and, gloating, claims his prize.

However, beneath the ooze, a startling transformation is taking place. The formula, mixing with the swamp vegetation and Holland's own body chemistry, gives him new life as a hulking, hairless, slimy, root-bound... Swamp Thing!

Within his horrid shell, Holland's mind is still his own, and it seethes with the memory of the death of his sister, and the treachery of Arcane. He vows revenge. Nearly invincible by virtue of his inhuman strength and his ability to regrow severed limbs, the Swamp Thing sets out after Arcane and his henchmen.

What follows is nothing less than a chess game of death in the fog-choked swamps, as the Swamp Thing pursues Arcane, and Arcane's mercenaries pursue the Swamp Thing and Alice Cable, who has fled with Holland's all-important experiment notes. The action never bogs down.

the elegant vampire

"I make villainy attractive," says actor Louis Jourdan, and no one who has seen the BBC production of *Dracula* could argue with that statement. Jourdan's elegant, low-key interpretation of the title role won him praise from all corners of the fantastic film world. Jourdan brings that same subtle approach to the role of Arcane in *SWAMP THING*, and thus emphasizes the reality of pure evil in a fantastic setting.

If Jourdan is acquainted with the ways of evil, it may be because he was in France during the Nazi occupation. Under the Nazis, Jourdan toiled in a work gang digging ditches and building roads. When the Germans discovered his acting ability, Jourdan was ordered to report to the French film studios. But under close German scrutiny, nothing that Jourdan appeared in was any more than pure propaganda. "They permitted no freedom," says Jourdan. "And where there is no freedom, there is no art." Jourdan escaped to unoccupied France, and joined the French underground.

After the war, Jourdan eventually found himself in America, at the invitation of David O. Selznick. Since that time he has made a score of successful films, including *GIGI*, *THE V.I.P.'S*, *CAN-CAN*, and *THE SILVER BEARS*.

Adrienne Barbeau, who plays agent Alice Cable in *SWAMP THING*, made her jump from television (where she played Carol in *Mauve*) to movies with John Carpenter's *THE FOG*. Adri-



Behind the scenes at the filming of *SWAMP THING*. Top left: actor Ray Wise about to be filled into his latex mask. Above left: Ray Wise and his stunt double recall the old days when the swamp wasn't so crowded with Swamp Things! Above right: "Adrienne, what do you call a seven foot tall green thing that cannot be killed by ordinary means?" "Sir!"

enne played a California disc jockey who is terrorized by ghostly, murderous mariners that live in an eerie realm of fog. She then joined Burt Reynolds and Roger Moore and many others in the cast of *THE CANNONBALL RUN*. For her next film she rejoined John Carpenter (also her husband) for his futuristic adventure *ESCAPE FROM NEW YORK*.

Adrienne has also made a number of television movies in the genre of terror and suspense, including *Someone's Watching Me*, *The Darker Side of Terror*, and *Red Alert*. Adrienne is an activist on behalf of the Equal Rights Amendment and low-cost women's health care. She writes poetry and musical lyrics, and plays racquetball to keep in shape.

As Dr. Alec Holland, actor Ray Wise is undertaking his first major film role. Ray is best known as Jamie Rollins, a role he essayed on the popular soap opera *Love of Life* for over six years. He has appeared in a number of Broadway plays and television shows, including *Charlie's Angels* and *Lou Grant*.

"I like Alec Holland very much," Ray says of his character. "He's curious, searching, and inquisitive. He's a regular kind of guy, physical to a certain degree, and can be angry and provoked. All in all, if you're going to have a creature, that's the kind of guy you should have inside."



The Arcane Monster taken on the set.



The good doctor imprisoned in a monster's body comforts Alee Cahle (Adrienne Barbeau) as she breathes her last.

muck jagger

SWAMP THING was filmed in Charleston, South Carolina and surrounding areas with such musical and charming names as Cypress Gardens, Magnolia Plantation and Fairlawn Plantation. And although these places are breathtakingly beautiful, they host a variety of poisonous snakes and alligators. There were no major incidents during the shooting of the film, even though a number of dangerous stunts were involved.

Some of these stunts included high-speed motor boat chases through the swamps and martial arts battles on the fringes of the swamps while alligators lurked nearby. One scene called for a jeep to ram the Swamp Thing at 45 miles an hour. But the most dangerous stunt was performed by stuntman Tony Cecere, who doubled for Ray Wise as Alec Holland in the scene in which Holland bursts into flame and leaps into the swamp.

Because of the nature of the scene, Cecere could not wear a protective suit, & so he smeared himself with a special gel and hoped for the best. When the director called "Action!" Tony had al-

ready been set aflame. He then crashed through the laboratory doors, stumbled through a railing, fell five feet to the ground, picked himself up and ran approximately fifty yards through the forest and jumped into the swamp waters to douse the fire.

The stunt drew a rousing cheer from the cast and crew, but Cecere's glory was short-lived. Director Wes Craven asked him to do it again so it could be filmed from a different angle. Again, Cecere pulled it off with perfection.

It is no easy matter for a director to ask for perfection when he is working with a very low budget, but director Wes Craven is familiar with such limitations, and has fashioned a career out of making low budget successes.

Craven's first film was the cult classic THE LAST HOUSE ON THE LEFT, which he wrote himself, shot in 16mm, and which he completed for a mere \$90,000. Craven went on to direct THE HILLS HAVE EYES, the TV movie *Stranger in the House* with Linda Blair, and, most recently DEADLY BLESSING with Ernest Borgnine.

Craven is very excited about SWAMP THING, because it marks a departure for him, away from the ultra-violence of his previous efforts. "This film has many warm, humane moments," he says, "and in my other films, I had always wanted to make everything more humane. This is simply a much happier film."

In trying to reflect the look of the original comic books of SWAMP THING, Craven shot the film using many low angles and hold, weird colors. He introduced strange shadows and lots of fog, to give the film the proper mood. SWAMP THING will have more in common with the old EC comics than it will with any other films made from comic books or strips, such as SUPERMAN or POPEYE.

In fact, Len Wein does not believe that there is any specific "spirit of the comics" that a director should strive to capture. He feels that it varies from one film to the next. "If you leave the film with the same sensation that you left the comic book with, the same emotional reaction, then they have captured the spirit."

In the case of SWAMP THING, that spirit is the message of hope ... that, despite incredible adversity and personal tragedy, a man can triumph. It is the spirit of the lonely outsider, the man or woman who is forced by nature or circumstance to be on the outside, to be alone and watch life go on around them. (Wes Craven jokingly, affectionately refers to SWAMP THING as the "green James Dean.")

SWAMP THING demonstrates that, in the slam-bang world of the comics, where whole worlds are usually at stake, ultimately it is the fate of one man that is most important.

SWAMP THING also proves that good characterization and good intentions need not get in the way of jump-out-of-your-seats, action-packed fun!



As fog rolls eerily at their feet, the Swamp Thing does battle with a sword-wielding bear monster! And just who is this horrifying creature and why does he want to destroy Alec Holland? You'll have to see the film to find out!



(*IFM* interviewed Adrienne Barbeau about the problems involved in acting in horror and science fiction adventure films, and she was very forthright. The first question asked was: why are characters in so many fantasy films merely two-dimensional? Adrienne took it from there.) "One of the reasons this occurs is that if you've only got

ten days to shoot a picture, you've got to spend eight of those days shooting the monster. Also, you eliminate anything that gets in the way of the action. In *SWAMP THING*, my dialogue is minimal. The character was defined by her actions, which it was my job to flesh out.

I think we've made it real, and made it work. Certainly the character has a lot more dimension than the one I played in *CANNONBALL RUN*.

SWAMP THING is a monster movie. We're basically talking about *BEAUTY AND THE BEAST* or *KING KONG*. I'm in love with him, or however you would define a relationship between a person and a monster. The fact that he's a monster is much less important than the emotions entailed.

The monster is played by a wonderful stunt man who had a lot of pathos and empathy that I could respond to. I accepted it all as truth and went from there.

SWAMP THING is comic book fantasy, and not the type of film I would choose to see. I'm not really interested in science fiction. I don't enjoy the tension because I have enough tension in my life. In movies like *OUTLAND* or *HALLÖWEEN*, when the audience knows what the character doesn't know—that there's danger—I'm uncomfortable with that.

I find *STAR WARS* very violent. *STAR WARS* also didn't appeal to me because I'm much too down to earth. I usually don't take films on an allegorical level."

END

1980: FANTASY FILM SWEEPSTAKES

by Vinny Garvey

YOU WAXED FOR IT!

Waxed enthusiastic, that is. In FM #165 critic Garvey gave us the run-down on the fantastic films of 1979. Now he's back with a report on the eerie & starry filmfare of 1980. Part 1 is about to start and soon after the conclu of part 2 he'll cover the spacey & spooky cinemagic of 1981.—Editor.

* * *

ANOTHER DECADE of fantastic films is upon us and the 80s may well prove to be even more ground-breaking & spectacular than the 70s, which gave us blockbusters like *THE EXORCIST*, *JAWS*, *STAR WARS*, *CLOSE ENCOUNTERS* & *SUPERMAN*. By the time you read this you will have already seen the beast & the worst that 1981 had to offer but now let's run the videotape back 24 months for a reprise look at the fantasy films of 1980:

THE MARTIAN CHRONICLES—NBC TV turned Ray Bradbury's sci-fi milestone of 1950 into a 6-hour mini-series as adapted by Richard (Duce) Matheson. Despite an all-star cast, the film didn't do justice to Bradbury's book, which is far more intelligent & entertaining despite the fact that much of it is hopelessly outdated over 3 decades after it was originally published.

FADE TO BLACK—Movie fanatic Eric Binford (Dennis Christopher) lives for the movies...and he'll kill for them too. As Eric goes off the deep end and gets revenge on others by knocking them off in ways patterned after famous movie death scenes, I was reminded of Vincent Price's histri-

onics in the much better 1973 film *THEATER OF BLOOD*. Even so, *FADE TO BLACK* was an enjoyably good-natured horror film embellished by interesting film clips from such movies as *NIGHT OF THE LIVING DEAD*.

DRESSED TO KILL—After *PHANTOM OF THE PARADISE*, *CARRIE*, *THE FURY* and then *DRESSED TO KILL*, Brian DePalma has proven himself a master director of screen terror and especially a winner at mixing devilishly fiendish humor with no-holds-barred shock. *DRESSED TO KILL* proved to be his most controversial film, partly because he was accused of ripping off Hitchcock's classic *PSYCHO* (actually, he borrowed the theme and updated the storyline), but mostly because of the film's content (rated "R" for violence and other reasons I wouldn't go into in this magazine). Despite these criticisms, DePalma is a far more outrageous filmmaker than Hitchcock, and even if he was heavily influenced by the Master, he still has a style of his own. Also, it is a tribute to DePalma's skills that he could make such a suspenseful movie in which there's only one gruesome death, as opposed to garbage like *FRIDAY THE 13TH*. Part 2, in which someone gets knocked off every 10 minutes.

GALAXINA—The late Dorothy Stratten made her feature film debut in this low-budget satire of outer-space epics. Sadly, the film was not so much a comedy as an epitaph for an actress whose career was ended prematurely by tragedy.

DR. HECKYLL & MR. HYPE—Oliver Reed played the classic dual role for laffs in this little-seen comedy in which the incredibly ugly-but-good Dr. Heckyll becomes the handsome-but-evil Mr. Hype. Talk about "looks can kill"!

FINAL COUNTDOWN—What would happen if the U.S. *Nimitz*, the most powerful naval vessel in the world, entered a time warp and ended up in Pearl Harbor the day before the famous Japanese invasion on 7 Dec. 1941? Would it not change history forever and what would the implications be for us? It's an interesting question but unfortunately the movie never bothered to answer it. After going to the effort of setting up a thought-provoking premise, the film never followed up on it, ending up less satisfying than an average episode of "Twilight Zone." Kirk Douglas, Martin Sheen, Katherine Ross & others made up an excellent cast but they were wasted in a pointless movie. Kirk Douglas also popped up, this time with Farrah Fawcett & Harvey Keitel, in one of the year's biggest disappointments, *SATURN 3*. The cast, special effects & plot of this one were promising enough but, like *FINAL COUNTDOWN*, *SATURN 3* was likewise guilty of not playing up the most interesting angles of the story. Worse, the distributors allegedly cut out 17 minutes of the film prior to theatrical release in order to "smooth out" the storyline. What??? Whatever the cuts did to make the plot clearer, it



Before your very eyes you see Eric Binford (Dennis Christopher) **FADE TO BLACK**.

also made for some incredibly sloppy continuity and reduced the film to "Saturn 2 1/2."

My "Biggest Disappointment of the Year Award," tho, went to **THE AWAKENING**. Based on Bram Stoker's "Jewel of 7 Stars," it was already filmed in 1972 as **BLOOD FROM THE MUMMY'S TOMB**. The question is, why bother to do a remake 8 years later if you're not going to improve on the story? While **BLOOD** was a highly satisfying horror flick showing Hammer at their gruesome best, **AWAKENING** was a tedious, predictable affair. While the cinematography was good, the director was more interested in artistic photography than building suspense, and I spent most of the second half of the film waiting for Charlton Heston to get killed off so it would be over. Nothing personal against old Chuck—it's just that he got knocked off at the end of **BENEATH THE PLANET OF THE APES**, **THE OMEGA MAN** & **EARTHQUAKE**, all of which were far more entertaining films than this one was.

BATTLE BEYOND THE STARS—I wasn't prepared to like this at first; it looked like Roger Corman was simply ripping off **STAR WARS** by churning out another juvenile, comicbook space epic. And while it was certainly as hokey as I'd anticipated, it had one saving grace: it refused to take itself seriously. Give the credit to John Sayles, who wrote the screenplay for this as well



Angela McGregor looked more like Devil's McGregor in **THE ISLAND**.



Kirk Douglas cools off adversary in SATURN 3.



A Red Planeteer shows no fear in Ray Bradbury's inflated MARTIAN CHRONICLES.



The yacht that got caught in an orbital bombing raid in FINAL COUNTDOWN.

as the tongue-in-cheek but gruesome PIRANHA. Sayles also demonstrated his knack at neatly mixing humor & horror in 1981's THE HOWLING but his script for ALLIGATOR is the best thing he's written for the genre to date. ALLIGATOR also benefited from good acting, direction & special effects but for anyone out there wondering why "they just don't make 'em like that anymore," it's because someone's gotta start writing 'em like that first, and Sayles proved in ALLIGATOR that it's still possible to recycle those "giant monster on the loose" sci-fi flicks from the 1950s and come up with a satisfying—even refreshing—film.

WITHOUT WARNING—A sinister Alien finds Man to be the perfect game when it comes to Earth and starts turning it into a game preserve. The refugee from "Outer Limits" cracks down his victims with flesh-eating parasites that looked like frisbees and made lurid slurping sounds. The movie may have been totally ridiculous but at least it wasn't boring, in some respects reminding me of the all-time camp classic, FIEND WITHOUT A FACE, with its outrageously gruesome sound effects.

SILENT SCREAM—Four college students looking for off-campus housing find themselves in an Old Dark House with a Knife-Wielding Killer. How original! This film was saddled with not only an overly familiar (yawn) plot but a saturation TV ad campaign that bombarded viewers with commercials for it every 10 minutes, like those awful Sunn Classic pictures that spend 10 times as much money on advertising as they do on the film. And, since there was nothing scary going on during the film's first 25 minutes, they repeated that old shock movie gimmick of showing the end of the movie at the beginning. Yet, with all this going against it, SILENT SCREAM ended up a fairly satisfying shocker. The cast was appealing, especially Rebecca Balding as the heroine, and director Denny Harris showed a certain flair for suspense. Best of all was Barbara Steele, given the juiciest role she's had in years.

THE NUDE BOMB—Having Maxwell Smart, also known as Agent 86, back in business after all these years is like seeing an old friend. Science fiction elements plus silly sight gags and one-liners added up to an engaging sci-fi spoof with several hilarious, ridiculous moments and one particularly terrific bit involving clones.

THE ISLAND—Relentlessly violent, terrifying thriller starring Michael Caine involving savage modern day pirates on a bloody rampage in the Caribbean. While extremely exciting & suspenseful, many people were outraged by the film's often distasteful sadism. While I personally enjoyed the film, I'd concede that this film's shocking brutality is a legitimate cause for concern. So while we're at it, I've got my own serious concern, so let's take a brief time-out for an EDITORIAL. This involves little kids, horror movies & the rat-



50 years after Lugosi's
WHITE ZOMBIE came
Italy's plain (?) ZOMBIE.



An interesting alien warrior who fought in **BATTLE BEYOND THE STARS**.

picnic for the adults in the audience, either. Wise up, parents! Very few "R" rated horror films are suitable for people under 10. **END OF EDITORIAL.**

THE CHANGELING—This was a ghost story of the sort which seemed extinct since the mid-80s with **THE HAUNTING & THE INNOCENTS**. George C. Scott played a composer haunted by the tragic death of his wife & daughter. Moving into a Gothic mansion, he found himself haunted by something else. What made this film most intriguing was that it was actually a murder mystery made more involving by the supernatural angle which provided clues. **THE CHANGELING** emphasized psychological & parapsychological scares without gory violence. Unfortunately, for this reason it was a box office failure. Regrettably, there doesn't seem to be much of a market for understated ghost stories, while gory hack-&-mame movies will always make money whether they're any good or not.

FRIDAY THE 13TH is a good example to illustrate my point. This shoddy film made over \$50 million despite the fact that it was poorly written, acted & directed. Some people loved this film because they found it exhilaratingly scary. Well, the film was only scary because the script insured that someone got graphically butchered every 15 minutes. Once you strip away the plot inconsistencies & technical ineptitude, you see that the only thing this film had going for it was *violence*. Indeed, there is still a controversy going on whether or not **FRIDAY THE 13TH** is an atrocity movie instead of a horror movie. It does almost look like a documentary about various ways of murdering teenagers. This is because of the striking authenticity of Tom Savini's makeup. When a girl's throat is slit or an arrow is stuck thru a guy's neck, the effect is astonishingly realistic. Savini's work is extremely impressive—too bad it graces such a cheap film.

MOTHER'S DAY—A psychotic old lady and her 2 demented sons make things rough on 3 vacationing women in this wildly lurid & controversial horror film. While not much bloodier than **FRIDAY THE 13TH**, several gruesome scenes earned this film an "X" rating for violence, which perhaps is just as well, because if ever there was a horror film to keep the kids away from, this is it. Some would argue that **MOTHER'S DAY** isn't for anybody except sadists, which I find debatable. In any event, this stacks up as a most unusual movie; the most distasteful scenes are balanced by a fiendish sense of humor making one unsure whether to laugh or cringe (or throw up, if you're squeamish). In general it reminded me of a perverted episode of TV's *Addams Family*. And, despite the film's subject matter, writer-director Charles Kaufman is a nice guy (I met him thru school).

ZOMBIE—This Italian-made shocker was such a blatant ripoff of George A. Romero's **DAWN OF**

ings system. In the past few years the movie ratings board, the MPA A, has taken a tougher stand on movie violence. Today, a film that would have gotten a PG rating for violence 10 years ago will get an R rating, and extremely violent movies will get an "X". This means that any mature, 15-year-old FM reader can't see **SCANNERS** or **THE HOWLING** unless he goes with mommy, daddy or big brother. However, this also means that if mommy & daddy want to see **THE ISLAND**, and they're too lazy or cheap to hire a babysitter, they can drag their 4-year-old son or 5-year-old daughter with them. So, the young-but-mature filmgoer can't get into the theater but someone too young to read or write can. This isn't just unfair, it's a case of child abuse. While **THE ISLAND** was too frightening for many **ADULTS**, when I saw the picture there were many children less than 10 years old in the audience with their parents. Several of these kids were clearly being traumatized out of their minds and their unending screaming & crying was no



Reed All About It! Oliver Reed as Dr. Heckyl.

THE DEAD! Involving voodoo & zombies, it was short on plot & long on gore, getting an "X" rating for the latter. But whereas Romero knew when to use violence and when not to, **ZOMBIE** overuses the cannibalism & blood to the point of making Romero look restrained. Romero is a striking visual stylist with technical skills as director & editor but **ZOMBIE** is unimpressive technically. Most important, tho, is the violence. In **ZOMBIE** we have scenes like a woman's eye gouged out in closeup which are extremely unpleasant even if the makeup is good. In **DAWN OF THE DEAD** we have a zombie taking a bite out of a woman's neck but the effect is much different. Romero can get away with being grotesque because underneath it all there's his sardonic sense of humor. **DAWN** was laced with witty social comments & criticisms but **ZOMBIE** was just plain sordid.

MOTEL HELL—Good old farmer Vincent owns the Motel Hello, which has an embarrassing problem with its neon sign outside, and operates a unique smoked meats business on the side. The disarmingly charming Vincent believes that the 2 major problems in the world are overpopulation & not enough food, so he & his gigantic sister Ida have come up with an ingeniously fiendish an-

swer to both problems. See, it takes all kinds of critters to make farmer Vincent's fritters, and little does the surrounding community realize that they're munching on human jerky & manburgers. It all adds up to an enjoyable perverted night at the movies, easily the most entertainingly sick horror-satire of not only its year but several years. The film starts off with the illusion of respectable if mundane reality before ascending into heights of total lunacy. It is unlikely that you will ever see a more ridiculously horrible sight than farmer Vincent's hapless motel guests buried up to their necks in his garden with their throats slit, gurgling helplessly. Occasionally the film's demented sense of humor was merely silly instead of being original but the movie worked best when satirizing such legitimate thrillers as **THE TEXAS CHAINSAW MASSACRE** & **NIGHT OF THE LIVING DEAD**. Truly bizarre!

* * * * *

NEXTIME:

Vinay Garvey covers **PROM NIGHT, TERROR TRAIN, THE FOG, HUMANIDS FROM THE DEEP, SOMEWHERE IN TIME, THE DAY TIME ENDED, DEATH SHIP, THE SHINING, THE LATHE OF HEAVEN, ALTERED STATES** & More.

THE LOST WORLD

a fantastic classic revisited

DOYLE'S DANGEROUS DINOSAURS!!!

The Great Prehistoric Epic of the Silent Era.

The film for which Marcel Delgado built 49 dinosaurs.

The motion picture that made Willis O'Brien famous as the Stop-Motion Wizard of Animated Models.

The imagi-movie selected (in tandem with METROPOLIS) to show to Ray Bradbury, Forry Ackerman, Dave Kyle, Jack Williamson, Sam Moskowitz & 180 other fans & pros at the First World Science Fiction Convention during the 4th of July weekend 1939.

Your Editor opens his Time Vault and plucks from its plethora of Treasures the brittle browning pages of *Motion Picture Classic* magazine for January 1925, herewith reproduced for you exactly as seen over half a century ago by the grandparents of most of you now reading these words. The fictionalization of THE LOST WORLD, together with the fotos originally accompanying it, is supplemented by an Astounding Portfolio of Pictures you will remember forever.



Sir Arthur Conan Doyle, Author of the Legendary LOST WORLD.



Harry O. Hoyt, Director of THE LOST WORLD.



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the state, the people should
have a say in the decisions
made and should have
participated in the process
of the state's creation and
evolution. The state should
be a reflection of the people
and not a separate entity.

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There are several
ways to do this.
1. Use the "Find"
command (Command-F
on Mac, Ctrl-F on
Windows) to search
for the word "the".
2. Use the "Find"
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on Mac, Ctrl-F on
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for the word "the".
3. Use the "Find"
command (Command-F
on Mac, Ctrl-F on
Windows) to search
for the word "the".



There is a small, simple, modern, and comfortable building, the interior of which is well furnished with comfortable beds, and a small kitchen. The building is well situated, and the view from the porch is very fine. The building is well situated, and the view from the porch is very fine. The building is well situated, and the view from the porch is very fine.

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A leading cause of failure of the single-act, non-foamable type of condom is the use of oil-based lubricants. The "Love-It" condom is made of a special material that is not as strongly attacked by non-water-soluble lubricants as is the material in plastic condoms. However, it is better to use water-soluble lubricants, such as K-Y, when using the "Love-It" condom. The use of oil-based lubricants will cause the condom to break.

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There are several problems with



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challenges the story being told. Speakers also raise on it a challenge mostly by their tone. The tone of speakers also impacted the various groups since President "Barack" demonstrated gentleness and an openness to hearing. (1) John McCain's 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 83

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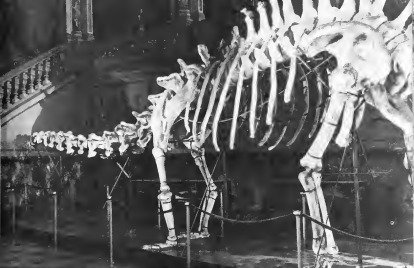
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The complete system of Pancha Mahakavya is in the

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"I'm not going to
 make great deals,
 and I'll make sure I'll
 be the only person to
 be a part of the
 business," says
 "I'm not going to
 make great deals,
 and I'll make sure I'll
 be the only person to
 be a part of the
 business," says

Complete article continues on next page



A Skeleton Comes to Life and a Brontosaurus Lives Again thru the Movie Magic of Dolgado & O'Brien.





Do you recognize a Brontosaurus? A Triceratops? An Allosaurus or Tyrannosaurus Rex? What else? If in doubt, we recommend you study Don Glut's *Dinosaur Dictionary* or *Dinosaur Scrapbook*.

MYSTERY PHOTO

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Is she from FLASH GORDON?
Is she from BARBARILLA?

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so long ago that it was almost lost. But it turned up on TV in at
least one big city.

The heroine could probably be a Great Grandmother by now.
And if we haven't supplied you enough hidden clues yet, try
rearranging the letters in this strange statement. We can't
imagine why anyone would want to steal a tic (a facial twitch)
but play around with STOLE THY TIC and see what title you can
make of it.



ANSWER

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SIRKI'S SPRING & SUMMER

19 taken to death's domain

SPRING, SUMMER...
IRKI...

Death took no holiday last year but was busy April thru August, claiming lives, welcoming newcomers to the Land Beyond. No less than 19 major-movie personalities were taken. From the earliest (1918's *THE DEVIL'S TOY*) to the *STAR WARS* rebel leader Gen. Wilford, over 80 years of fantastic films was represented by the deceased players, writers, directors.

Veteran high character actor Eddie Byrne died on 8 April 1981 at the age of 70. Byrne starred in *TONIGHT'S THE NIGHT* (1954) as Lamblin and 3 *CASES OF MURDER* (1955) as Seyfer. In 1959 he costarred with Peter Cushing & Christopher Lee in *THE MUMMY* as Inspector Mayhew. The same year he also met JACK THE RIPPER as Inspector O'Neil. He encountered the DEVIL OF DARKNESS in 1966 and as Dr. Landers was on the ISLAND OF TERROR with Peter Cushing in 1966. In his last role in 1977 he fought in the *STAR WARS* as Gen. Wilford at the rebel alliance.

Mary Farrow died on 10 April 1981 at the age of 81. Mrs. Farrow costarred in *THE HYPNOTIC EYE* in 1954 as Jane Meyes. She also appeared in an episode of television's *MW* wild West in 1967.

On 11 April 1981 British character actress Marie Ney died at the age of 86. Miss Ney was the Spirit of Christmas Past in *SCROOGE*, the



MADGE EVANS & EDDIE BYRNE have gone to "the bourne from which no man returneth."

1935 version of Charles Dickens' "A Christmas Carol." In 1950 she appeared in the atomic thriller *7 DAYS TO NOON* and in the supernatural murder mystery *SHADOW OF THE PAST*. In 1964 she costarred with Lee Chaney Jr. in *WITCHCRAFT* as Melvina Lester.

Madge Evans died at the age of 71 on 26 April 1961. In 1916 Miss Evans appeared in *THE DEVIL'S TOY*, the tale of a man who sells his soul to the Devil. She also appeared in *TRANSATLANTIC TUNNEL* (1936) as Ruth McAllen and in *THE 13TH CHAIR* (1936) as Nell O'Neil.

On 26 April 1981 veteran character actor Jim Davis died at the age of 85. Davis was best known to current television viewers as

the father of J.R. Ewing in TV's *Splash* but in 1957 he acted guest isolated wags in the African jungle in *THE MONSTER FROM GREEN HELL*, as Gunt Davis. In 1965 Davis played Marshal McFee in *JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER* and in 1970 starred as Clay in *5 BLOODY GRAVES*. The following year Davis costarred with J. Carrol Nash, Les Chaney Jr., & Forrest J. Ackerman in *SRACULA VS. FRANKENSTEIN* as Sgt. Martin. He also appeared in the 1971 TV movie *Vanished* as Capt. Coolidge and was the ill-fated Sen. Hammond in *THE PARALLAX VIEW* in 1974. Davis encountered the mysteries of the Bermuda Triangle as Hal in the 1975 TV movie *Sarah's Triangle* and met with beings from other ages in 1979's *THE DAY TIME ENDED* as Grant Williams. On television Davis also starred in episodes of *Thriller*, *Time Tunnel*, *Night Gallery*, *The 6th Sense* & *Project UFO*.

Maryvel Lindsay died on 9 May 1981. She was 70. Miss Lindsay was the star of *THE DRAGON MURDER CASE* (1934) as Gertrude Oregon and *THE FLORENTINE DADGEE* (1935) as Florence Erlan. In 1940 she starred with



NIGHT LIFE OF THE GODS (1940) was scripted by screenwriter BABU LY TVLVEBIS.

Vincent Price in Nathaniel Hawthorne's *THE HOUSE OF FABLES* as Hephzibah Pyncheon.

Austrian actor & director Adolphe Hoven died on 26 April 1981 at the age of 57. Hoven was featured in the 1946 German film *TROMBA*, *THE TIGER MAN* and in 1965 starred as Iesp. Deren in *CAVE OF THE LIVING DEAD*. He also appeared in *BESAME, MONSTROUS* (a.k.a. *KISS ME MONSTER & CASTLE OF THE ODDIN-ED*) (1966-Span./Ger.). In 1968 he also appeared in 2 films directed by Jess *CASTLE OF FU MANCHU*. Franco entitled *THE CASE OF THE 2 BEAUTIES & SUCCUBUS*. Hoven also served as producer for the latter film. He also produced *MARK OF THE DEVIL* (1970-Ger./Brit.) with Herbert *PHANTOM OF THE OPERA*. Lem & Bruggie (Solim's Lot) Nelder. In 1972 Hoven directed the German film *WITCHES: VIOLATED & TORTURED TO DEATH* with Antea *THE MAN WHO COULD CHEAT DEATH* Biffing & Nelder.

Director Alfred A. Zeisler died on 10 June 1961 at the age of 66. Zeisler directed the 1924 silent horror-comedy *FOOLS IN THE DARK* and produced & directed the silent version of *THE GORILLA* in 1927.

Actor Akele Braselle died on 7 July 1981 at



Art Director DALE HENNESSY displayed Kenneth Strickfaden's electrical paraphernalia to tolling effect in *YOUNG FRANKENSTEIN* (1974).

the age of 58. Grasseffe starred as Dr. Burton in an episode of television's *Science Fiction Theatre* in 1955 entitled "Postcard from Borelona."

Loring Smith, a veteran character actor, died at the age of 86 on 6 July 1981. Smith appeared as Dr. Chumley in TV's *DuPont Show of the Month* production of "Harvey" in 1955. He was also seen in 2 episodes of *Red Serling's Twilight Zone*—"The Whole Truth" in 1961 & "I Dream of Genie" in 1963.

Federico DeLaurentis died on 15 July 1981 in a plane collision over Alaska. He was the 26-year-old son of producer Dino DeLaurentis and had worked on many of his father's films. He served as coordinator for *KING KONG* in 1976.

Costume designer Arny Lypin died on 18 July 1981 at the age of 38. Lypin designed costumes for 2 of Woody Allen's sp-8 hits, *EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX (BUT WERE AFRAID TO ASK)* (1972) & *SLEEPER* (1973). He also worked on the 1976 version of *KING KONG*.

Academy Award nominated art director Dale Hennsey died at the age of 54 on 20 July



COSTUME DESIGNER ARNY LYPIN will be remembered by us for this costume & others in *SLEEPER*.

1981. Hennsey had designed sets for numerous films including *FANTASTIC VOYAGE* (1966), *EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX, SLEEPER*, *YOUNG FRANKENSTEIN* (1974), *KING KONG* (1976), *LOGAN'S RUN* (1978) & *THE ISLAND* (1980).

Reginald Callow, who served as assistant director for *THE ANDROMEDA STRAIN* in 1971, died on 5 August 1981 at the age of 80.

Actor Leon Charles died on 14 August 1981 at the age of 66. Charles played Mr. Greenstreet in 1970's *NIGHT OF THE WITCHES* and costarred with Joseph (TNE NEARSE) Cotten in 1980's *DEUSIGN*. He also appeared in an episode of television's *Wonder Woman* series.

Screenwriter Barry Trivers died on 17 August 1981 at the age of 74. Trivers adapted the screenplay for *Throne (TOPPER)* Smith's *Wesley*, *NIGHT LIFE OF THE GODS* (1935) and wrote the screenplay for the 1966 *Star Trek* episode "The Conscience of the King."

British comedienne Jessie Matthews died on 20 August 1981 at the age of 74 in London. Miss Matthews starred as Anny in George Pal's "ton theme" in 1958, her last screen



FREDERICO DeLAURENTIS was coproducer of his Dad's *KING KONG* in 1976.



REGINALD CALLOW was Asst. Director on *THE ANDROMEDA STRAIN* (James Olson seen in this tense scene).

appearance was in Peter Cook & Dudley Moore's 1970 comedic version of *Sherlock Holmes' THE HOUND OF THE BASKERVILLES*.

Brazilian film director & producer Glauber Rocha died on 23 August 1981 at the age of 42. In 1964 Rocha directed *DEUS E O DIABLO NA TERRA DO SOL* (GODS & THE DEVIL IN THE LAND OF THE SUN) & *TERRA EM TRANCE* (LAND IN A TRANCE) in 1966. He also made many other feature films & shorts including *O DRAGAO DA MAJADA CONTRA O SANTO GUERRERO* (THE DEVIL'S DRAGON VS. THE WARRIOR SAINT), *IL LEONE A SETTE TESTE* (7-HEADED LION), *CABEZAS CORTADAS* (CUTTING HEADS), *IDADE DA TERRA* (THE AGE OF THE EARTH), *AMAZONES AMAZONES* & *ISABELLA IS DEATH*.

Jack Tyne was killed in an accident during the filming of *THE SWDOR & THE SORCERER* on 25 August 1981. The 37-year-old stuntman was costumed as the sorcerer during a fall from an 80-foot cliff in which he missed the air bag he was to land on. Tyne had also been in *PLANET OF THE APES* (1968), *Star Seven* (TVM-1979), *THE NUDE SDRG* (1980) & episodes of television's *Wonder Woman*.

—Harris Lentz, III

**beware the
ferocities
of--**

ATOMIC ATROCITIES

WILKOVICHIE2 KIDNOWNIC

(part 2)

LAST ISSUE you were present **THE DAY THE WORLD ENDED**. But before that you fled when **IT CAME FROM BENEATH THE SEA**... scrambled to get out from under the feet of **GODZILLA**... prayed you wouldn't be preyed upon by **THE DEADLY MANTIS** or **THE BLACK SCORPION** or the sci-ants-fictional **THEM!**... wondered if **X THE UNKNOWN** was **THE BEGINNING OF THE END**... turned pale before **THE MONSTER FROM GREEN HELL & THE MONSTER THAT CHALLENGED THE WORLD**... and generally did quake before atomiccreatures that generated in you atomic ache!

Now, armed with Tums, we invite you to meet the remaining **ATOMIC ATROCITIES**...

insects extraordinary

COSMIC MONSTERS was the American title of a British production called **THE STRANGE WORLD OF PLANET X**, starring Forrest Tucker & Martin Benson. Released in 1958 by DCA, this low-budget meller is creepy enough to give the most hardened horror fan a good case of the shivers (as long as he or she overlooks the rather obvious special effects). A humanoid scientist from another world accidentally cuts a hole in the Earth's ionosphere. Before the hole can be closed up, intense amounts of ultra-violet radiation leak thru to the surface of our world and rapidly mutate the surrounding insect life, accel-

erating its collective growth at an alarming rate. Before long, thousands of beetles, worms, spiders & other bugs have become enlarged to panicky proportions and it's up to Forrest Tucker to find a way to end the insect plague.

monster without a mug

FIEND WITHOUT A FACE was based on a short story by Amelia Reynolds Long called "The Thought Monster" which appeared in the late, great pulpzine *Weird Tales* in 1930. Filmed in England, the story takes place in the vicinity of a U.S.-Canadian airbase located in the backwoods of Canada. A retired scientist, using nuclear power for unorthodox "thought-experiments," inadvertently creates a new breed of life—invisible creatures consisting of pure energy. The unseen monstrosities commit a series of ghastly murders by sucking out their victims' brains thru holes punctured in the base of their necks. When the beings finally take form they reveal themselves as disembodied brains with writhing spinal cords & twitching tendrils. The attack on a remote house & its defenseless occupants at the picture's conclusion is genuinely terrifying, thanks to some expert visual effects. The "flying brains" were stop-motion models animated by Puppel Nordhoff & Peter Nielson. Marshall Thompson, Kim Parker & Terrance Kilburn starred in this well-done pulse-pounder, released by MGM in 1958. (See FM 107 for more info.)



THE GIANT GILA MONSTER, result of atomic radiation, terrorizes the nation.

missing missiles & roaring rodans

That same year United Artists released a minor sci-fi thriller called **THE LOST MISSILE**. Starring Ellen Parker & Robert Loggia, **THE LOST MISSILE** concerns a rocket-like ship of unknown origin that enters Earth's stratosphere and orbits our planet like a blood-hungry vulture searching for prey. Its super-radioactivity burns to a cinder everything that lies within its streaking shadow and as the unearthly missile speeds toward New York City every possible effort is made to alter its terrorizing trajectory.

From Toho Films came the giant flying pteranodon, **RODAN**, spawned by nuclear testing in 1958. **RODAN** was created by the same team that gave us the original **GODZILLA**: Ishiro Honda directed & Eiji Tsuburaya mastered the special effects. As with most of the Japanese monster movies, extensive use was made of miniatures thruout this tale of death & destruction. As Rodan & his mate fly at supersonic speeds thru Oriental skies, buildings crumble, cars are tossed about like tin cans, fires rage out of control, thousands die, crushed beneath tons of falling brick & shattering glass. **RODAN** sports some of the finest effects ever conjured by Tsuburaya; the miniatures are realistic & the monsters terrific! A "must-see"!



If the shrew fits... er, if the shrew has fits... shoot it!
(**THE KILLER SHREWS**, 1969.)

they'll leech you alive

ATTACK OF THE GIANT LEECHES, a 1959 AIP production originally co-billed with Roger Corman's BUCKET OF BLOOD, starred Yvette Vickers & the late Bruno Ve Sota. Deep in the Florida everglades, giant man-size leeches play the Dracula bit and sup nightly on the warm blood of local yokels until leading man Ken Clarke blows them all to Kingdom Come at the film's watery conclusion.

well, that's shrew business

Another rather watery wonder was THE KILLER SHREWS, a low-budget potboiler about oversized shrews on a remote Pacific island.

how to be a moth

THE GIANT BEHEMOTH was an Allied Artists release of 1959 starring Gene Evans & the late Andre Morell. Made in Britain under the title

BEHEMOTH, THE SEA MONSTER, the film featured some fine effects work by Willis O'Brien. (In all honesty, it should be pointed out that O'Brien had 4 other technicians working with him on this picture.) Similar in story structure to the earlier BEAST FROM 20,000 FATHOMS, a Ray Harryhausen creation, THE GIANT BEHEMOTH had the added advantage (or disadvantage, depending on your viewpoint) of radioactive breath which enabled it to fry its victims to death. The prehistoric creature is also quite adept at simply smashing things—like buildings & people—sort of like a second cousin to Godzilla. A variety of special effects were incorporated into this chiller, including stop-motion model animation, traveling mattes & a life-size mechanical mockup of the beast's head.

to kill a gila

McLendon Films' GIANT GILA MONSTER utilized the much simpler (but much less convincing) method of employing a real lizard for its title



THE GIANT BEHEMOTH crushes everything in its lumbering path in London in 1959.



The kind of guy you wish would stay in bed in **DAWN OF THE DEAD**.



Las Vegas vs. this Grotesque Giant in **WAR OF THE COLLOSSAL BEAST**.

monster. This 1959 release pitted Don Sullivan & Shug Fisher (!) against the overgrown reptile that successfully terrorizes a small country town until someone wakes up and realizes a caseload of nitroglycerin will do the beast in.

sun fun, hey keeds?

Pacific International Pictures gave us **THE HIDEOUS SUN DEMON**, personified by Robert Clarke, in 1959 (for the FM filmbook see issue #32). Clarke plays a luckless atomic physicist who accidentally (is it ever intentional?) becomes exposed to an unhealthy dose of radiation. Radiation, unpredictable rascal that it is, turns Clarke into a "reptilian lycanthrope" in reverse; whenever he is bathed by the direct rays of the Sun (which acts as a sort of catalyst) Clarke metamorphs into a bad-tempered, scaly-skinned monster. He attempts to live with the curse by hiding in shadows and venturing out only at night but all is for naught; before long the Sun Demon is at it again. Robert Clarke directed as well as starred in the film.

toho & tsuburaya

THE H-MAN is the American title for what was, in Japan, **BIJO TO EKITAIN-IN-GEN** (which liberally translates as **BEAUTIFUL WOMEN & THE HYDRO-MAN**), one of the most unusual—and frightening—movies of its kind. This 1959 Toho production begins at sea: A



The Incredible Melting Man of Japan: **THE H-MAN**.



The Hideous Sun Demon (today), one of the many movie mementoes on display in the Ackermuseum of Filmmaster Memorabilia in Hollywood.

modeled after the actors who were to be killed. The dummies were filled with air, then filmed at high-speed while the air was let out. The final effect is truly shocking.

broddingnagian beasts

WAR OF THE COLOSSAL BEAST was AIP's sequel to their earlier tale of gigantism, THE AMAZING COLOSSAL MAN. In this 1958 followup the Beast has become a bit battered, but is really none the worse for wear. He goes on a cross-country rampage which takes him from the plains of Mexico to the outskirts of Los Angeles, where the Beast ultimately commits suicide by electrocuting himself with high-voltage power lines. (Ever heard of a monster committing suicide? Well, now you have!) More material on this Bert Gordon production can be found in FMs 18 & 40.

The late Tor Johnson starred as a kindly scientist who turns into an unkindly monster in THE BEAST OF YUCCA FLATS, a seldom seen Cardoza production of 1961. After becoming exposed to an intense burst of radiation in the course of his duties, the scientist slowly but surely changes into the scaly-skinned Beast and proceeds to menace the other members of the cast.

dam it!

Hammer returned to the subject of radiation poisoning in 1961 with THESE ARE THE DAMNED starring Oliver Reed. This picture, masterfully directed by Joseph Losey, concerns a group of children who are deliberately exposed to high levels of radiation in secret experiments conducted by the British government. When Hammer showed the film to Columbia Pictures, which had financed the project, the studio executives were so outraged and found the picture so depressing they held up its American release until 1965, at which point it was finally distributed in emasculated form.

handy hardy

By this time—the early 1960s—public concern about the possible terrors of nuclear radiation was waning, and Hollywood began making fewer & fewer "atomic monster" movies. With a last gasp, the Hansen Pictures Corp. released THE CRAWLING HAND (1963), wherein an astronaut's dismembered arm comes back to life and creeps into the lives of stars Kent Taylor & Allison Hayes before it is effectively disposed of by (gulp!) a hungry cat.

last party on earth

AIP & 20th Century-Fox contributed one more film each to the genre: THE LAST MAN ON EARTH & THE HORROR OF PARTY BEACH. AIP's black & white tale of the aftermath of World War III was based on author Richard Matheson's terrifying novel, *I Am Legend*. Vin-

drifting freighter is searched by the crew of a fishing boat in the waters off the Japanese coast. The vessel is evidently lifeless but, oddly enough, several piles of empty clothing are found lying about. Suddenly from out of the shadows a viscous green slime spills over & up one of the fishermen's legs and dissolves him. The other men are attacked by more of the slime-creatures; no one reaches the fishing boat alive.

The monster later invades Tokyo where it creates quite a stir. The thing appears unstoppable; it squeezes under doors, thru drains, into sewers. It strikes quickly and without warning. Men & women are rapidly dissolved and absorbed into the living slime. Explosions of hydrogen bombs have apparently created a new species of "Man," of which this creature is the first: the "H-Man."

Ultimately the monster is trailed to a maze of underground sewage tunnels which are flooded with gasoline and set ablaze. It is hoped (but can we ever be sure?) that the fires have purged the evil from the face of the Earth.

Special effects ace Eiji Thubraya created the horrific H-Man and other uncanny effects, the most startling of which must be the on-camera dissolving of human bodies. Eiji accomplished this effect by using life-size inflatable dummies,



In a moment it will dawn on the policeman who's about to be relieved of his pistol that the dead don't always stay dead. (DAWN OF THE DEAD.)

cent Price starred as Robert Morgan, one of the last "normal" humans left alive, who must battle radiation-infected ghouls that lust after his blood by night and which Morgan dispatches with the traditional hammer & stake by day. Originally Matheson's novel was to be filmed by Hammer in the mid-50s but that project was abandoned and AIP picked up the option to film the book in 1964. Matheson drafted the screenplay from his own work but was so disappointed with the finished film he insisted the screenplay be credited to "Logan Swanson," one of Matheson's pen names.

Fox's **HORROR OF PARTY BEACH** featured a horde of papier-mache sea-monsters born of radioactive waste. The creatures menace vacationing teenagers at "Party Beach" until they are found to detest pure sodium (because it kills 'em). Warren Publishing's *Famous Films #1* was devoted to exclusive pictorial coverage of this picture and is still available as a back issue from the Captain Co.

night & day & dead

It wasn't until 4 years later—1968—that an independent Pennsylvanian outfit dusted off the

radiation theme and made a low-budget picture called **NIGHT OF THE LIVING DEAD**, which suddenly rose to cult status in the early 1970s. This time it's radiation leakage from a Venus probe that's the undoing of humanity. The newly-buried dead are returning to life as cannibalistic zombies intent on devouring the entire Human Race. Director George Romero tried hard not to become typecast as a "horror movie director" and refused to make a sequel to the film until 11 years after its initial release. (You'll find more info on **LIVING DEAD** in FM 109.) The followup, 1979's **DAWN OF THE DEAD** (aka **ZOMBIE**), continues the drama with the murderous monsters giving a shopping mall a good working over.

Warner Brothers tried their hand at updating Richard Matheson's *I Am Legend* and produced **THE OMEGA MAN** in 1971, starring Charlton Heston (in the role Vincent Price played in AIP's version, **THE LAST MAN ON EARTH**) but once again Matheson's unnerving visions of the aftermath of WW3 are lost in the transition from printed page to the screen. Perhaps nexttime.

If there is a nexttime. Radioactive monsters just ain't what they used to be. As the 1950s faded, so did the public's fear of the unknowable long-term effects of radiation & fallout.



It's "hands up!" for the handsome HORROR OF PARTY BEACH.



This was shot in 1964 and he still hasn't cleaned the blood off his face! (From HORROR OF PARTY BEACH.)

nuclear nightmares

But old fears never die completely. Sometimes they just smoulder away, only to flare up violently again when properly stoked with the right piece of hard-hitting news.

In early March 1979, one of the nuclear reactors at Three Mile Island in Pennsylvania began to "melt." A cloud of radiation escaped into the air and the inhabitants of nearby towns were evacuated. Some fled in fear for their very lives. It was the worst such disaster in the history of nuclear physics. (You may recall having heard or read about it in the news.) It was exactly the kind of incident that stirs up adverse excitement. People are again talking loudly about the dangers of radiation.

So how long do you think it will be *now* before Hollywood dusts off their old radioactive monsters and puts them to work again? Ah, *Modern Problems*.

END

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chevy chases MODERN PROBLEMS



The Man with the Wrecka-Way Eyes!

MODERN PROBLEMS.

What kind of a title is that for a film being previewed in FAMOUS MON-

STERS?

Like Karloff, Lugosi & Lörre said in their film many years ago, "You'll Find Out!"

The star, comedian Chevy Chase, calls it "a remarkable film...a very strange one...a comedy-horror picture that's very hard to explain. It's something you'll have to see."

the stars talk

The female lead, Patti D'Arbanville, asks: "How would you deal with the situation I'm suddenly faced with when overnight my husband develops supernatural telekinetic powers that are really mind-boggling?"

The climax of the picture comes when Patti, playing Darcy, climbs atop the roof of a 40-foot house, during a horrendous thunder & lightning storm, "to rescue someone who is certifiably insane and has got these weird powers."

How does Max (Chevy) come by these weird powers? More or less the way Karloff & Chaney Jr. & the Atom Age Vampire & all the rest of the unfortunates did, in THE INVISIBLE RAY &



Air traffic controller Chevy Chase suddenly finds himself getting UP in the world.

THE ATOMIC MONSTER & THE INCREDIBLE SHRINKING MAN—by a dose of big bad atoms. Or small bad atoms. Or mutation-causing radiation.

In Chevy's case, he's accidentally doused by some nuclear waste from a leaking truck.

That night his sleep is disturbed by terrifying nightmares. He dreams that he goes on a wild rampage, smashing up his room. When he wakes, to his horror he finds what he thought was nocturnal fantasy has become daylight reality.

In his sleep he's somehow torn his whole room apart!

He has become psychokinetic.

psychofrenetic

Before long Max (Chevy) has occasion to lose his temper, which is when he finds out how powerful his newfound power is. Mark, an author with a nasty typewriter, offends Max and the next thing the offensive writer knows he's flying around the room with the greatest of dis-ease. He makes a smash hit when he lands head first in the mashed potatoes!

Max has become an unstoppable man(iac)!

Will it all end badly? Hm...it's problematic.

END



How corny can you get? Dorita, a maid who's afraid of the occult, tries to exorcise the demon she believes has possessed Max.

THINGS WITH WINGS

by Deborah R. Paolucci

wings over the (lost) world(s)



Two heads are worse than one, especially if you have bad breath like this fire-breathing dragon of *THE MAGIC SWORD*. He raised a lot of flap—and not merely with his wings.



The ferocious flying 2-headed roo, with its deathly beaks, comes closer & closer to Simbad during his 7th VOYAGE.

THE PROSPECT of being chased by a hairy, enraged werewolf thru misty swamp & dark forest would make anyone's heart go yo-yo. And the sight of an ancient, tattered mummy plodding inexorably toward one would likely turn the strongest legs to limp spaghetti.

Most people will also admit that being chased by an airborne monstrosity bent on their destruction would rank very high among paralyzing predicaments. A creature which could fly faster than you could run, and which could swoop down and deliver blows, or carry you off to eat you at its leisure, would be a terrifying adversary.

No one is likely to be attacked by a mummy or werewolf, or course. (HUH?!—Kharis & Larry Talbot.) But winged creatures can & do cause human suffering. Wasps & bees pollinate plants and thus are very valuable to human beings. But their stings can be fatal to those allergic to their venom. Locusts destroy many acres of cropland and cause famines. Mosquitoes are the #1 agents of evil in the spread of diseases.

On a much smaller scale of harmfulness, bats & birds can communicate certain serious diseases to people, including parrot fever & rabies.

But the concept of Flying Monsters is more fiction than fact. Myths & legends from nearly all cultures on Earth tell of flying horrors, so it is only proper that our survey of winged things in the cinema begin with mythology.



One of the Things with Wings in THE LORD OF THE RINGS.



"I want to be harpy but I can't be harpy till I make you harpy too"--theme song of Ray Harryhausen's **JASON & THE ARGONAUTS**.



The original artist's concept of the Griffin (above) is transformed into the animodel (below) in **THE GOLDEN VOYAGE OF SINBAD**.



harpyhausen

Greek myths abound with winged creatures such as the Sphinx, Plagues & Harpies. The Harpies have been marvelously depicted on the screen in **JASON & THE ARGONAUTS** (1963). Ray Harryhausen constructed his Harpy animodels as hideous bat-winged women. The god Zeus sent them to torment an old blind prophet named Phineas. Jason & his men succeeded in caging the nasty creatures.

Dragons are often depicted by both Oriental & Western artists as having bat-like wings but they are apparently rarely used for flight. Such a beast was the 2-headed dragon kept as a pet by the evil magician Lodac (Basil Rathbone) in **THE MAGIC SWORD** (1962).

In medieval times, Satan was often believed to have cloven hooves, a forked tail & bat wings. The seldom-seen film **THE SORROWS OF SATAN** (1925) told the story of a modern-day man who made a bargain with Satan for great riches. Satan (Adolphe Menjou) disguised himself as a prince in order to walk among men. But in a scary scene he revealed himself in his true form to the young man. Director DW Griffith felt audiences would laugh if a medieval-type Satan were shown full view so he showed only the great winged shadow of the Evil One looming over our terrified hero. In the end, the young man managed to outwit Satan and keep his riches & his soul.

roc-a-bye baby

The Roc, a huge mythical bird, was encountered by Sinbad in the Arabian Nights tale. He tied himself to its leg in order to be flown out of the snake-infested Valley of Diamonds. The Roc legend is believed to have begun when Arab traders in Madagascar found the large fossil eggshells of the extinct Elephant Bird, a 10-foot-tall, ostrich-like avian.

Rocs were given life in the 1968 film **THE 7TH VOYAGE OF SINBAD**. But this time they were found by Sinbad & his men on the Isle of Coloosa. Unlike the more conventional bird of the old tale, the baby Roc and its parent seen in this picture each had 2 heads!

Ray Harryhausen, again, animated these birds, and he also animated the winged wonders in the second film in the Sinbad series, **THE GOLDEN VOYAGE OF SINBAD**. In this film Sinbad's ship was invaded by a Homunculus, a tiny winged humanoid magically created by the evil wizard Koura to spy on Sinbad. Koura's aim was to keep Sinbad & the Grand Vizier of Marubia from reaching the lost continent of Lemuria. Here a magical amulet could be found which would heal the Vizier's fire-scarred face and restore to him his rightful place on the throne. Koura summoned many weird monsters to stop Sinbad, including a one-eyed centaur. But a huge Griffin, half bird, half lion, emerged from a cave to battle the monster. It was killed but



Artist's sketch (1933) of KONG killing the pteranodon that dared try to fly away with his beautiful blond "doll," Fay Wray.

Koura was at last vanquished and all lived happily ever after.

Flying creatures have appeared in a large portion of dimensional animation films. The sometimes tricky animation of models suspended in the air is accomplished by using an aerial brace. The brace is a collection of wires made of a strong thin fishing line which holds the model aloft. It can either be tied around the model or attached to the armature's skeleton before "flesh" is applied. The wires are attached to a spindle set on overhead tracks, allowing for horizontal & vertical movement without perceptible "wiggle."

talented snake

Moving west across the sea from the burning sands of the Middle East to the deserts of Mexico, we meet the title character of an unusual movie called *THE FLYING SERPENT* (1946). George Zucco played Andre Forbes, an unscrupulous professor who discovered in a cave the treasure of Montezuma, one-time ruler of Mexico. Guarding the treasure was Quetzalcoatl, a fantastic creature the size of an eagle, with the features of snake & bird combined. Forbes managed to imprison the monster, and when others became

too inquisitive, he used the Serpent to stop them. Knowing that it would kill anyone who stole one of its feathers, Forbes would pluck out a feather and implant it in the pocket of that person. Later he would release the creature to kill them and drink their blood. As would be expected, Forbes met his end at the talons of the Serpent, and it was shot by the hero of the picture.

The Serpent was a prop manipulated by wires and the effective outdoor flying scenes were accomplished using piano wire attached to head & tail and suspended on an overhead track. A tiny motor furnished the rapidly beating wings.

From Bald Mountain, a peak in Russia, the Black God Tchernobog summoned the spirits of the dead from their graves to cavort in Walt Disney's *FANTASIA* (1939). The huge demon was awesomely evil, with his horns, burning yellow eyes & bat wings.

Filmland's most recent imaginary winged creature was not based on a myth of olden times but a now-classic fantasy written in the 20th century. The creature was Balrog, a great manlike bat conceived in the pages of *The Lord of the Rings* and given filmic life in Ralph Bakshi's animated motion picture.



The KING KONG Pteranodon built by the late Marcel Delgado & originally owned by the late Rod Serling's brother, as it now appears in the Daugherty Display Room of the Ackermuseum, which has been visited by thousands of FM fans.



The little winged horror animated by Harryhausen in THE GOLDEN VOYAGE OF SINBAD.

from lost world to skull island

Now let us turn our attention from the ancient legends & myths of humanity to the even more ancient animals that once flapped & swooped thru the skies of a virgin Earth. At mention of prehistoric fliers, we at once think of Pterodactyls, those sometimes bizarre, sometimes beautiful flying reptiles of dinosaur days. They have often been seen in films, beginning with the 1925 version of THE LOST WORLD. This film dealt with a party of explorers searching for Maple White, an explorer lost somewhere on a mysterious plateau in the Brazilian jungle. Their first sight of a prehistoric creature was a Pteranodon carrying a crocodile in its claws. The party watched as the animal flew up to its cliffside nest to devour its kill. Later in the film the explorers would capture a Brontosaurus to take to London. The late Willis O'Brien animated the animals, which were realistically crafted by the late Marcel Delgado.

These artists also gave life to the Pteranodon seen in KING KONG (1933). The terrifying winged reptile unwisely tried to kidnap Fay Wray as she sat near the entrance to Kong's mountaintop cave. For its efforts, it had its wings torn apart by the huge ape, and was dropped thousands of feet to its death. This Pteranodon, like its brother in THE LOST WORLD, was remarkably realistic, down to its toothless jaws.

END

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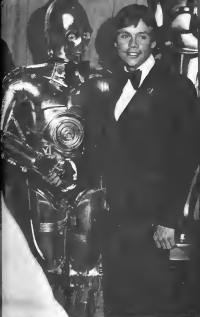
RARE TREATS

neat stuff

AMONGST the 125,000 stills in the files of the Ackermonster are many fascinating fotos that do not fit into any feature we are currently publishing so, once again, we take out a potpourri (that's pronounced pos-poor-ree, as in Edgar Allan POE) of pix and show them to you NOW.



She's white with fright in DR. JEKYLL & SISTER HYDE, the Martine Beswick starring role.



C-3PO meets a well-known Star Warrior at the Academy of Motion Picture Arts & Sciences.

No, not the Rondo Hatton CREEPER, but another one!



On the royal throne, Bela Lugosi makes commanding gesture in the serial CHANDU ON THE MAGIC ISLE.



THE BEAST FROM 20,000 FATHOMS makes a crashing entrance!

MOONRAKER SPACE SHUTTLE MODEL KITS!



MOONRAKER SHUTTLE WITH BOOSTER ROCKETS Actually two fabulous models in one! The fantastic, intricately detailed Space Shuttle featured on the left plus two solid rocket boosters with an external tank! The shuttle can be separated from the boosters and fuel tank. 1/164 scale kit comes with mobile launch pad base. #24249/\$10.00

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PAPERBACK

MOONRAKER

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ROBIN! Fully posable, 12 inch action figure has magnetic hands and feet so he can climb any steel surface. Fly away! Rig, and shooting color costume!

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DRAWN BY

Jack Davis



**6
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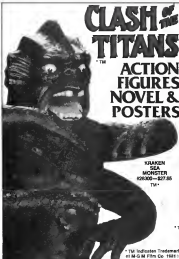
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STRETCHY SPIDER WEBB: Now you can use the same incredibly elastic spider web material used by professionals on T.V. and the movies in your own home! It's reusable & the spider is not included! #21273—\$4.95

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THE COMPLETE BELA LUGOSI FILM BOOK!

His birthplace three miles from Transylvania, Bela Lugosi was born to play Dracula! Fans of the great Lugosi won't want to miss this deluxe, lovingly printed, hardbound volume! Complete filmographies of each of Lugosi's 100 films, including the 25 he made before "Dracula", and his 180 stage appearances! Download \$15, "x11" format, 250 pages, 400 photos, intro by Carol Sorland! #21423—\$16.95



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"CLEN'S" MAKE-UP REMOVER: The perfect co-sister to our fabulous makeup kit! "Clen's" removes all makeup and adhesives from the skin and hair. "Clen's" is made of entirely natural ingredients and was specially created by a Hollywood makeup artist and used by major studios for over thirty years! Unless you're planning to be a glitzy movie star for the rest of your life, you'll want "Clen's" to safely and gently remove all makeup without irritation! #20279—\$2.95

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THE EMPIRE STRIKES BACK PORTFOLIO OF PAINTINGS



THE EMPIRE STRIKES BACK PORTFOLIO OF PAINTINGS: An incredible collection of full color Ralph McQuarrie paintings that capture the full power intensity and sweep of the year's best movie! There are 24 beautiful, 14" x 21" color photos on quality glossy stock! #20271—\$8.95

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An incredibly detailed model kit of America's next generation of spacecraft! 80" x 25" long at 1/10th scale with detailed cockpit, extendible workman, satellite payload & working cargo door! #24243—\$11.95

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FANTASTIC TELEVISION: An illustrated history of science fiction horror and fantasy on the home TV screen. This 302 page wonder covers run-down on 160 television shows, is illustrated with over 350 photos, takes you behind the scenes of TV's scariest factories, gives you a complete guide to all the landmark series, all American and British shows, kid's programs & made for TV movies. 8 1/2" x 11" softcover! Order yours today! #21421—\$7.95

**NEW!
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HULK**

America's favorite superhero, the incredible HULK, is an easy-to-assemble snap-together model that is molded in plastic and painted plastic and is a huge 7 1/2" tall! And for extra excitement he comes with interchangeable hands in a one-fifth of an inch scale or for holding incredible loads!

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40 dynamic pages of electrifying action! That's Will Eisner's THE SPIRIT SPECIAL! Meet The Spirit, Eisner's masked crime fighter of the 40's... alive in the 70's. Meet Kirby, Commissioner Dokes, Ellen, his co-hosts in crimeology. Meet the villains... The Octopus, Cigarette, Mad Dr. Parolito, Just Plain Cyndie, Mince of Alcatraz and of course, Pook. Ten fantastic full-color stories. A slick 11" x 17" format. Heavy weight paper. Quality printing. Get THE SPIRIT SPECIAL MAGAZINE! Supply is limited. #2115754.08



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MONSTER FILERS

Larry Rodriguez of San Antonio, Texas

VOLCANRO

A very powerful beast of the planet Raycon, living in the inner core of the planet, Volcanro's life is a living hell. A mighty creature, he comes from a species of animals called Draycones.

Volcanro was born inside the largest volcano on Raycon. However, because he did not look like other Draycones—he wasn't completely covered with scales—his parents didn't want him. He became a scavenger in his own world, living like a wild fido until he was struck by a cosmic ball and endowed with enormous physical powers. He turned on his people and became their foe.

However, after he forced them to be good, Volcanro realized that there were other evil places and set out to find them. After making all of Raycon peaceful, he ventured in to the stars. He is said to be headed toward earth.



Gary Krejci (or is it Krejci? Our eyes are failing.) from Amherst, Ohio...

LYKINS

The Lykins are creatures which dwell in towers. They feed on rats and spiders and occasionally get their claws on a cat or squirrel which has ventured where it shouldn't. And every once in a while, they get their favorite snack: a human!

Not many people have seen Lykins and lived to tell the tale. They never come out during the day, and stick to dark places at night since even moonlight bothers them. Some of the oldest signs and bones of the long-dead thrown into ancient wells, the Lykins are currently building new tunnels under the earth so that their population can expand. When they do, watch out! Those spiders and cats won't keep them happy for very long!



Fredly, from Rocky Dale

MOTHMAN

One of nature's most terrible monsters, the Mothman was a moth caught with humans in a riding explosion in 1966. There was no way out and nothing to eat, so the moth lived and fed on the rotting corpses of the poor miners. The explosion, however, covered the bodies with strange gauzy chips, which the moth ingested.

As the years passed, the insect grew and was covered with a bony shell. The strong covering allowed it to slash from its prison after over a decade, and today it roams the electrolytic tubing for people on which to feed; it cannot be killed by bullets, and it can detect anyone approaching within a half-mile radius thanks to its super-sensitive antennae.

Many of the UFO's seen in the last few years are thought to have been the Mothman, who has mandibles which glow like the tail of a lightning bug. This enables the monster to see in the dark—to kill in the dark!



THE PRINTED WEIRD



The best new SF books this month are from GAW, all available in paperback. The one which will most appeal to SF fans burts in **THE BEST OF TRICK #4**, from the magazine for **STAR TRICK** fans. This book features articles about the show which is about to appear a second time, coming to theatres in July. It is a collection of particularly bizarre pieces, in all. Sets for \$2.25.

GAW also gives us a creeperish anthology as Isaac Asimov presents **THE GREAT SF STORIES**. This is the sixth volume in the series, and it covers the best of 1944. With the likes of Lubar, Simb, del Rey, and Sturgeon, how could it go wrong? A bargain at \$2.95. Also noteworthy from GAW is **Gray Prescol #26: ALLIES OF ANTARES**. 'As told to' a terrestrial author. Fine adventure in the tradition of ER Burroughs as Prescol, agent of the Star Lords, fights a new war which is about to consume the surface of the planet Krogen beneath the two turns of Antares.

On the established front, you continue to send us your ideas for books you'd like to see written. Here are a few of the most interesting: Joe Rozencold of Issaquah, Washington, would like to see photographs of **STAR WARS** and **ADAPTATION** (the reviewer). Not a bad thought, especially since the latter is hardly seen these days. Cynthia Flaherty of Westover, Utah, asks for the following: A book on the fantasy and SF films/TV of Noddy McInerney, including such films as **THE LEGEND OF HILL HOUSE**, **PLANET OF THE APES**, **THE CAT FROM OUTER SPACE**, and many, many others. Cynthia also suggests a book on the comic book characters which have been featured in motion pictures.





HOUSE OF WAX REISSUED

House of Wax, the hit film thriller, was presented in 3-D when it opened in New York on Wednesday, February 10, at Flagship Theatres throughout the metropolitan area.

Set in New York at the turn of the century, the Warner Bros. chiller stars Vincent Price, Charles Bronson, Frank Langella, Phyllis Kirk and Carolyn Jones. Its success follows hard upon the release of the western COMIN' AT YA, and forecasts a rebirth of the long-dormant process.

The second film photographed for 3-D projection process (SWAMP DEVIL was the first), 1953's André DeToth from a screenplay by Willis Crues, based on the story, "The Wax Museum," by Charles Belden. Bryan Fay was the producer. Other 3-D films include THE CREATURE FROM THE BLACK LAGOON & IT CAME FROM OUTER SPACE, both of which are available in 3-D on home videocassettes. Plans are being formulated to rerelease HOUSE OF WAX nationwide.

A PAIR FROM JAPAN

This summer, two new Japanese films will be headed our way. Actually, one of them will be reaching our way: WAO! WAA 3 (no relation to the upcoming TV flick). As the only ad for the film arrives, "A little accident leads to the last day of the world."

The other film is FEAR, and according to the advance releases, "Every human being has some dormant fear that could be triggered. FEAR is an exploration into this forbidden world. The audience will leave the theatre scared to death, because for the first time they will witness fears they never realized which will now become a part of their lives."

AT LAST...IT'S COMING!

It seems like ages since Bert I. Gordon began shooting THE COMING, his sci-fi drama about the possession of a little girl named Loren. The film is finally going to be released this year, by International Films. Gordon, of course, is well known to FM readers for his supernatural fantasies and SF classics like THE MAGIC SWING, TOWNMENT, THE AMAZING COLOSSAL MAN, and WAR OF THE COLOSSAL BEAST. Gordon has also been responsible for THE ATTACK OF THE FIFTY FOOT WOMAN, THE ATTACK OF THE PUPPET PEOPLE, VILLAGE OF THE GIANTS, and others.

Gordon produced, directed, and wrote THE COMING. The executive producer was Allen Ludwiger. The man who makes the IN SEARCH OF... TV series,

VIDEODROME

Flagship International began shooting David Cronenberg's VIDEOPHONE in Toronto on October 27. David Cronenberg, one of Canada's most successful filmmakers, achieved international success with his highly-acclaimed sex office hit "Scanners," which was listed as Variety's top-grossing film when it opened last January. Cronenberg, considered a master of the genre for his original screenplays as well as his directing expertise, once again combines his dual talents writing and directing VIDEOPHONE.

Scientific breakthroughs and new technologies were utilized to make VIDEOPHONE one of the most exciting experiences ever created on film. The modern day descendant of VIDEOPHONE explores the brave new world of mass communications and delves into the secret operations of an underground organization that uses television as the ultimate weapon.

The film stars James Woods, who is best-known for his role in the TV miniseries Holocaust and his leading roles in The Onion Field and Eyesight. Soe-Jin Smith, a talented and widely-respected Canadian actress whose credits include major roles on stage and scores of television programs and films, and international rock star Debbie Harry as Hecce.

VIDEOPHONE also features the talents of Rick Baker who is designing and creating the make-up for the film. Jack's most recent credit was an American Movie in London.

MEGAFORCE

Edward Mulhare has been signed by producer Albert S. Auddy to star in "Megaforce," joining previously cast leaders Barry Bostwick, Peter Onorati and Henry Silva. The unique action-adventure tale, written by James Whitaker, is being directed by Hal Needham.

In this new assignment, Mulhare plays a British general, heading the army of a small European democratic nation which is invaded by mercenaries hired by its unfriendly neighbor.

A Golden Harvest Production of an Albert S. Auddy Production of a Hal Needham Film, "Megaforce" is the story of the world's most elite and fastest rapid deployment fighting unit which swims into action whenever freedom is threatened anywhere in the world. Currently filming in the Mexican desert and in California, it is slated for release this summer by 20th Century-Fox.

LOIS LANE DONS 'TRENCHCOAT'

Screenstar's Lois Lane, Margot Kidder, leaves the coast of "Trenchcoat," an \$8 million cinema-mystery to be produced by Jerry Linder for Walt Disney Productions. Photography in the film, set in San Francisco and the island of Molokai, is scheduled to begin Jan. 11, 1982.

"Trenchcoat" will be directed by Eugene director Michael Tashner, who recently completed a television production of "The Handback of Mike Dams" starring Anthony Hopkins and Derek Jacobi. Walt Disney's Bambi Vista will release the picture in late 1982.



Right and does everything wrong; Peter Onorati as Justin, captain of the party at the ball, a group of adolescents who are trying to provide a second plan; David Jacob as Willem, a young and handsome leader of the party; John Corbino as The Great Owl, wise and omnipotent wizard; and Barbara Belding as Anne Strom, bolded neighbor and self-appointed leader of the bad.

Clearly, the end of the world is in the air. The film is a comedy, a thriller, a romance, and a war. It is a story of a boy who is led to a revolution with the help of his friends. The film is a story of a boy who is led to a revolution with the help of his friends. The film is a story of a boy who is led to a revolution with the help of his friends.

Production began on the movie in January, 1980 and will be completed in early June, 1982. Nearly three months of the expected \$400 cost of this here have anticipated more than 50 articles are now working as the reminder.

The film features many animated scenes discarded and ignored by other studios as being too expensive. These include multiple camera shots which seem to add depth and dimension to scenes, characters' shadows, reflections and other extremely special effects animation scenes, the orchestration of color throughout the film is a unique and interesting and an uncompromising story line.

"The Secret of NIMH" is produced by Bob Barry, Gary Edelman and John Pomeroy and directed by Don Bluth. It is based on the Harebery Award-winning book by Judy Pridmore and the film is written by Robert C. O'Brien. The film is a production of the Walt Disney Production and is released in the United States and Canada by MGM/United Artists Distribution and Marketing.



Mrs. Enby and Jeremy the crow soar through the clouds in THE SECRET OF NIMH.

CONAN

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FANG MAIL

Continued from page 6

FAB FOTOS

Thanks for your superb photo coverage of **AN AMERICAN WEREWOLF IN LONDON**, the pictures alone were well worth the \$2 cover price! Also in #180, a smart monster, Bobby Dale, wrote and stated, "Get off the space" and I say do so! As I flip thru your ad pages all I see is **SUPERMAN** & **STAR WARS** related items! Try to have a wider selection of monster mooks & books! In **Horrorworld Reporter** you had an article on **PLANET OF THE DINOSAURS**, saying "in case you missed it..." I didn't even know it was released yet!

KIRK JARVINEN
Howell, MI

HATE MAIL FOR JIM & DALE

I am writing in response to 2 letters in the Fangmail department of **FM** #180. One letter is from James Martel, the other from Bobby Dale. Both of these letters put down **FM** and its editor.

I would love to get my hands around James Martel's neck. The absolute gall some people have. It seems bad enough that he would bad-mouth **FM** but to wish its editor dead, now that's **DISGUSTING!!!** If Martel feels that way about **FM** & Forrest Ackerman, I think maybe he should just quit reading **FM**.

As for Bobby Dale's letter, I haven't seen any decline in the quality of the articles in **FM**. Dale's apparent reason for saying that there was a decline was that he didn't like to read about the people involved in the making of a movie, just the movie itself. He also said **FM** should run less ads. He's crazy! If it weren't for one ad, I would have never found my posters of Barnabas Collins. And as for his reasons about the quality of articles, including information about the people involved in the making of a movie doesn't cause a decline in quality. It causes an increase in quality. Dale's lost his brains if he thinks that more blood & guts would improve **FM**. You can't improve upon perfection.

FM is all with me and I hope that Forrest Ackerman not only continues as editor for 20 more issues but for 20 more years. Without him, **FM** wouldn't amount to much. His writing makes the magazine, you know what I mean?

EDWINA NORMAN
Martinez, GA

RYAN MAKES HIS MARK

I must thank you for giving the world such a great magazine as **FAMOUS MONSTERS**. True, now there are over a dozen magazines interested in covering the Science Fiction/Horror/Fantasy genre of films but yours was the first & the only one that has that added touch of wit & charm.

I just finished a weekend of moviegoing to such Xmas releases as **HEARTBLEEPS**, **GHOST STORY** & **RAGTIME** to name just a few. I must say that I was both delighted and a bit disappointed at the same time by the same films.

First **HEARTBLEEPS**, which could have potential as a situation comedy on the tube. I was expecting something a bit better for a Holiday Major Science Fantasy Film. Last year we got **FLASH GORDON**, before that **STAR TREK** and before that **SUPERMAN**. It was touching somewhat with the strange almost innocent love story of one robot falling for another robot. They were more human in some regards than a lot of actors playing humans. The special effects were OK but they were not designed to overpower the story or character. I think Universal should not have cut the film down under 2 hours. I pray they do not do that to **CONAN** this spring. I sat thru **EXCALIBUR** which ran over 2 1/2 hours without even realizing the length of the film. Editing is one thing, cutting is another.

GHOST STORY was a fine film. I must admit never reading the novel by Peter Straub but a film should stand by itself without expecting the viewer to have read the book. The characters seemed real to me. It seemed to me a tough job to cast the younger versions for Fairbanks Jr., Fred Astaire & John Houseman since their old films are on the Late Show and rank with some of the finest films of all time. The effects were great, without the use of blood.

RAGTIME, a film which you would not normally cover, is a true jewel. I was swept up in to a world gone by over 70 years ago. Another big film which I feel gives a Sense of Wonder.

One last word on my views on **THE ELEPHANT MAN**. I agree with FJA, he has earned his makeup man top honors with Dick Smith & other greats.

MARK RYAN
St. Louis, Mo.

RAILY VALENTINE

To say I was shocked to read a hate letter from a James Martel directed at Forrest Ackerman in **FM** #180 is to underestimate the case. Quite probably I have been an **FM** reader since long before this bellyacher was hatched. To me, at least, **FAMOUS MONSTERS** is Forrest J Ackerman. Let me tell some of the newly-arrived hatchlings just what sort of a man Fory is.

I attended the very first **FM** convention and at a point in time when all the other celebrities had long ago retired upstairs to their hotel rooms, Fory was still down in the lobby signing autographs and talking to **FM** readers. He was bone-tired, probably close to exhaustion, but his concern for others kept him going when the younger fellows had already quit. Despite his obvious fatigue, his face lit up each time someone asked him a question and he took great pains with the spelling of fans' names so as to get each autograph exactly right. But then, you see, Fory is of the Old School. He is a gentleman surrounded by a new generation which reveres the punk (as that complaining letter clearly shows). Well, Fory, I'm of the Old School too. I've been one of your admiring readers for approximately 20 years. I like your style, sir. Please don't be upset if the younger readers can't understand something we used to call "class." It's still an attribute you have in abundance.

Who could possibly replace you? Who could bring to your job the kind of knowledge, experience & well-earned respect that the name Ackerman brings to the field? Answer, no one. Especially not some punk who's probably never even heard of Clark Ashton Smith, Ambrose Bierce or Lord Dunsany. I'm sorry to have to say that this latest generation of wisecracks is going to be hard put to equal the accomplishments of its elders. Where are the new Basil Rathbones, Peter Lorres, Karloffs or Agnes Mooreheads? Where, indeed? If that makes me a "namedropper," fine. At least in my day there were names. Today, what is there but the cheap & tawdry?

I buy all the Warren magazines. I can find on the newsstand each month. But when it came to spending a large sum all at once for a subscription in these times of lagging economics, **FAMOUS MON-**

STERS is the one for me. I never want to miss an issue again. Long live the Ackerman and long may he reign!

ARNELLE FULLER
Fulton, NY

Thanks, Arnette! I'll sure never misspell YOUR name!

NAMELESS HORROR

Having picked up the 179th issue of **FM** and eagerly turned to page 22, I was confronted with a picture of myself, in full "ugly" gear, that was taken during filming of **THE HALLOWEEN PLANET**. But, horror of horrors, my name was not listed either in the picture or the ensuing article. What the heck, I can take a joke, but I thought that you would be interested in knowing just who was who. I am the person (?) on the right and I was asked to "fill in" during the filming, altho I was associated with the production by being a part of Ricardo Gonzales' crew. Rick & I were both crammed under the table animating the little devils, Rick portrayed a robotic, black-clad character that short-circuited after imbibing the witch's brew. We also made the masks for the Wolfman, Cyclops & a few other assorted "guests" at the party as well as supplying a massive dose of insanity before, during & after the filming. Since Fearless Fred O. Ray has not brought this bit of information to light, we the members of **UNICORN MAGIC** feel it our duty to bring it to your attention. Seriously guys, we all are very fond of Fred Ray & the other members of the crew that worked on **PLANET** and we had a good ol' time during the production, which is how it should be.

B. J. BURGSTALLER
RICARDO C. GONZALES
STUART SCOTT
UNICORN MAGIC
Hollywood, FL

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DRE9S.
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Giorgio Armani